

The NEW YORK **CLIPPER**

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

MARCH 2, 1921

PRICE FIFTEEN CENTS



THE NATIONAL THEATRICAL WEEKLY

THE CHOICE OF VAUDEVILLE HEADLINERS AND MUSICAL COMEDY STARS

A GREAT
COMEDY SONG

SURE FIRE
LAUGHS

O-H-I-O

BY JACK YELLEN AND ABE OLMAN

Have You Heard

AL JOLSON'S COLUMBIA RECORD?

Have You Heard

BILLY MURRAY AND VICTOR ROBERTS ON THE VICTOR

The New Waltz Sensation

KISS-A-MISS

BY JACK YELLEN, CAL DE VOLL AND MAURICE BARON

A Marvelous Fox-Trot Song

SIREN

(OF A SOUTHERN SEA)

BY HAROLD WEEKS

SOPHIE TUCKER'S

OWN SONG—THAT CREATED A SENSATION IN CHICAGO OVERNIGHT

LEARNING

Words by Jack Yellen and Jimmy Steiger. Music by Sophie Tucker and Jules Buffano.

A MARVELOUS FOX-TROT MELODY AND
A LYRIC THAT MEANS SOMETHING

FORSTER

MUSIC PUBLISHER Inc.

177 NORTH STATE ST.
JOE BENNETT, Prof. Mgr.

CHICAGO

OUR NEW YORK OFFICE
1552 BROADWAY

CORNER
W. 46TH ST.
SIG BOSLEY, Prof. Mgr.
ABE OLMAN

A FEW DOORS
FROM THE PALACE
DAVE WOHLMAN
WALTER DONOVAN

The NEW YORK CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

Copyrighted, 1921, and published weekly by the Clipper Corporation, 1604 Broadway, New York. Entered at the Post Office at New York, June 24, 1879, as second class mail matter under Act of March 3, 1879

Founded by
FRANK QUEEN, 1853

NEW YORK, MARCH 2, 1921

VOLUME LXIX—No. 4
Price Fifteen Cents, \$5.00 a Year

"EQUITY SHOP" VOTE PASSED BY OVERWHELMING MAJORITY

Poll on Question Which Has Caused Endless Discussion Closed on Monday—Indications Are That Less Than Ten Per Cent of A. E. A. Voted Against Measure

The polling for "Equity Shop" among the active members of the Actors' Equity Association closed on Monday night at 6 o'clock and resulted in an overwhelming victory for those in favor of the resolution. While the official tellers, Edward Robbins, Lieutenant Gitz-Rice and John Willard have been pledged to secrecy until Sunday, when the returns are to be officially announced, it is estimated that less than 10 per cent of the votes polled are against the measure.

The poll on "Equity Shop," which had been going on for three weeks, was made among almost 10,000 members of the equity organization, the votes coming from all parts of the country. The question itself is one that has engaged the entire attention of the theatrical world since September 3, 1920, when at a special meeting, held at Aeolian Hall, a resolution of the council of the A. E. A., that a referendum be ordered on the question of the adoption of the "Equity Shop," insofar as managers outside the P. M. A. was concerned, was ratified.

The ratification of the resolution came after a discussion extending over several months. Soon after the Dramatists' Guild started to take action against the measure, followed by the Society of Dramatists and Authors and other organizations whose interests were declared to be effected by the measure.

Most of the discussion concerning "Equity Shop" centered about its interpretation; whether or not it constituted a "closed shop." The sponsors of the recommendation have been strong in their contention that "Equity Shop" would mean anything but a "closed shop." They declare that their membership is unlimited among members of the theatrical profession, and that all members of the profession have equal opportunity to take advantage of an "Equity Shop" when effective.

Those against the measure claim that it in reality means nothing more nor less than a "closed shop," as it curtails the liberty of the individual actor, and would automatically make it necessary for him to become a member of the Actors' Equity Association. Both the managers and dramatists unite in pointing out that it

would give the actors an unhealthy balance of power in the theatre, as they would be placed under complete domination of the actors' organization, since they would be compelled to choose their casts exclusively from the Equity ranks.

By the provisions of the resolution it will affect only members of the Equity organization insofar as they will be prohibited from appearing with non-equity members. Independent actors may continue to play, but will have to play in independent companies. In short, according to the sponsors of the movement, it means that Equity members will refuse to play in a company with non-Equity members, who enjoy the same privileges as Equity members, and who reap all of the benefits of the Equity contract, and yet do not contribute any effort or money to sustain the organization.

The resolution, which called for a referendum vote, and which was ratified on September 3 last, read:

"Resolved, A majority of the council being in favor of the Equity Shop, to the extent hereinafter suggested, a referendum vote of the members of the Actors' Equity Association is hereby ordered on the question of the Equity Shop being declared with regard to all managers outside of the Producing Managers' Association, and on the time when said shop shall be in operation. The classes of actors to whom it shall be invoked is to be in the discretion of the council. Such referendum vote is to be taken in such form as the council may decide."

The Equity Shop will not affect the members of the Producing Managers' Association for the present. The A. E. A.-P. M. A. agreement still has almost four years to run. A goodly percentage of the Equity membership, it is believed, are employed in attractions under the jurisdiction of the P. M. A. As soon as the measure becomes effective, all members of the A. E. A. now under contract to independent managers will be obliged to continue to work until their contracts expire. In Chicago the Equity shop went into effect last March. It is a fixed and accepted rule there that in any company organized in that city Equity members will not play with non-Equity members.

REVUE GIRL SUES FOR \$100,000

Clara Carroll, eighteen years old, who is now appearing with the Gus Edwards Revue, in vaudeville, has filed suit against Carlton S. Montayne, the librettist, for \$100,000, charging breach of promise of marriage. Miss Carroll claims that at various times during 1919 and 1920, Montayne asked her to marry him, and that she finally promised to be his wife.

On October 6, 1920, according to the complaint, Montayne repudiated his promise to marry her. Several letters, signed "Steve," and "C. S. M.," are also filed as evidence by Miss Carroll's attorney, Herbert L. Roth. None of these bear the full name of the defendant and several are not dated.

One of the many letters, which is in Attorney Roth's possession, and which, he says, he will introduce at the trial, reads as follows:

"Sweetie, do you suppose you could ever learn to care for any one? You are so coldly beautiful and so emotionless. You're just like a white marble statue that has no heart. Do you ever feel love, anger, pleasure, happiness—anything? You are so wonderful but so far away—like a star that can never be reached. Write soon and don't flirt (foolish request). I. L. Y. O. As ever, C. S. M."

Another letter inclosed the copy of a letter to Miss Carroll's mother, which Montaigne informed the actress he would send whenever she gave the word. The letter to the mother asked for Miss Carroll's hand.

Then he wrote of a ring he had for her: "Anyway, I've got a perfectly ducky ring—like this (here followed a rough sketch of the ring)—set in platinum basket setting, big diamond center, row of sapphires around it, small diamonds after that. So you had better make up your mind or you don't get it—not even for Xmas!"

LEO STARK SUES O'BRIEN

Leo Stark, who this season appeared with Chauncey Olcott in his play "Macushla," obtained a summons last week for J. Arthur O'Brien, another actor, whom he charges with libel. The summons, issued by Magistrate Levine, is returnable this week. No complaint was served with the summons, but this, according to Kendler & Goldstein, attorneys for Stark, will follow. Stark alleges that O'Brien, who was also a member of the Olcott company, early in February wrote a letter to the council of the Actors' Equity Association, in which serious charges against him were made. A number of people prominent in the theatrical profession will, it is said, be called as witnesses, among them being Frank Gilmore, executive secretary of the Actors' Equity Association.

CARROLL SHOW STRIKES SNAG

"His Sweethearts," the revised edition of the Earl Carroll-George McCutcheon's play, "Daddy Dumplings," which had a run of several weeks at the Republic Theatre early this year, and which was presented at the Bronx Opera House last week by Mr. Carroll, with Louis Mann starring, struck a snag somewhere between the Bronx house and the Park Theatre, where it was billed to open on Monday night.

Sunday newspapers carried the advertisements of the play, together with the interesting announcement that the attraction was to go back to the pre-war admission scale of \$2 top.

For some reason, the play did not open at the Park as advertised, and Carroll, in discussing the matter, stated that a legal action would be filed within the next day or so. The Park Theatre is leased to William Fox, who, according to an announcement made by the house manager, planned to show a feature picture there, but on account of the picture being uncompleted, the house was temporarily available for something else.

Carroll stated that he had arrangements completed for the opening of his show at the house on Monday night, made all his arrangements, but that it was cancelled by telephone.

At the Fox offices no statement could be secured regarding the reason why the Carroll show did not get into the Park as advertised.

SHORT SUES PRODUCERS

Hassard Short, through his attorneys, House, Grossman & Vorhaus, started suit against Wilner & Romberg, Inc., to recover \$500 salary he alleges is due him. According to the complaint, Short was engaged by the producers to stage the production of "Three Kisses." He was guaranteed, he alleges, five weeks' work in staging the show at the salary of \$500 a week and 1 per cent of the gross receipts. Short states that he put in two weeks' work on the piece, but received only one week's pay.

COLORED CHORUS MAN SHOT

MONTREAL, Feb. 28.—William Wallace, a colored chorus man, who appeared with the "Aphrodite" company at His Majesty's Theatre, is in the Royal Victoria Hospital suffering with three bullet wounds in the head and body, which he received in a shooting affair which took place between colored men at the Auditorium Hall last week. A negro is being held by the police, suspected of shooting Wallace.

D. C. Curry, manager of the "Aphrodite" company said there had been no quarrel between the colored members of the company.

THEATRE DOORMAN LEAVES \$6,000

SAN FRANCISCO, Feb. 26.—William Henry Eadon's will was admitted to probate this week by Superior Court Judge Thomas Graham. Eadon was one of the oldest doormen in service in the United States, for many years at the Tivoli and for the past fifteen years at the Columbia. His estate is valued at six thousand dollars.

FAIR FOR PORTO RICO

Jules Larvett is to hold a four-weeks' fair in Porto Rico beginning April 9. It will be held at the Hippodrome Race Track in San Juan, and will be known as "The Hippodrome Grand Fair."

"GILDED CAGE" FOR MOROSCO

Oliver Morosco is to bring into New York next season a new play called "The Gilded Cage," written by Mrs. Duff. The play has been tried out in Los Angeles, and believed to be of Broadway calibre. It played to fine business during the Los Angeles run.

ATKINSON PLAY COMING IN

George H. Atkinson announces that his new play "The Survival of the Fittest," is now in rehearsal, and will be presented in New York next month. As yet the cast and the theatre have not been announced.

"ABIE THE AGENT" CLOSING

"Abie the Agent," the musicalized version of the cartoon play which has been out for several weeks, will end its tour in Elmira this week. The piece has had a varied career, with big receipts in some towns and exceptionally small ones in others.

GERTIE'S GARTER BREAKS RECORDS

"Getting Gertie's Garter," A. H. Woods' new farce-comedy, broke all box-office records at the Woods' Theatre in Atlantic City last week. After this week's engagement at the Crescent Theatre in Brooklyn, the piece goes to Boston.

"MAID TO LOVE" COMING IN

"Maid To Love," a musical comedy which was produced several months ago by the Gleason-Block Co. and played for a number of weeks on the road is coming into New York and will be seen at the Times Square Theatre on Monday, March 14.

The piece has been re-written and recast and is to have a short try-out in nearby towns before coming into New York. The Selwyns are said to have acquired an interest in the piece and plan to give it a big production. Dolly Conolly will head the cast.

NEW LAW TO PUNISH MANAGERS WHOSE ADVERTISEMENTS MISLEAD

Would Make It a Misdemeanor to Advertise names of Actors
Who Are Not Participants in Performance—Must Not
Advertise Shows As Original New York Productions
Unless They Are So.

ALBANY, Feb. 25.—A bill has just been introduced in the Legislature making it a misdemeanor for theatrical managers to announce to the public that any performer not an actual member of the cast is with the company.

The introduction of this bill is the result, it is said, of the practice of managers of road companies who, in exploiting their productions of plays which have had long runs in New York, say that they are presented with the original cast. The theatre-goers of the smaller cities have purchased tickets in the belief that they would see the same performers who played in the New York presentations.

Senator Daniel F. Farrell, Democrat, of Brooklyn, is the author of the new bill, the text of which is as follows:

"Every person, firm or corporation operating a theatre or other place where theatrical performances are given, shall post in a conspicuous place at the main entrance a sign displaying the names of the

principal participants in such theatrical performance. The giving of such performance in such theatre while such sign is posted by a cast which does not include all of the persons mentioned in such sign shall be a misdemeanor. Nothing herein contained shall be deemed to prevent the temporary change in such cast, providing such temporary change shall be announced."

Another bill of interest to theatrical people is that introduced by Assemblyman Michael J. Reilly, Democrat, of Kings County. This bill, which adds a new section to the labor law, requires theatres to have a sufficient number of clean, safe and sanitary dressing rooms. The stairs leading to dressing rooms must be fire-proof, and must have proper exits or means of access to fire escapes. It further provides that no dressing room shall be below street level, and no windows in dressing rooms shall have fixed sashes, iron grills or bars.

"BOMBS" IN MOVIE HOUSES

CHICAGO, Ill., March 1.—A renewal of the "stench bomb" warfare against motion picture theatre owners has again stirred the ire of the local theatrical industry. The Prairie Theatre was the scene of the latest attack. A bottle, which contained a foul smelling liquid, was broken in the theatre and caused the audience to quickly make for the street. The management of the house claim that they do not know why their theatre was made the target of an attack. The police are investigating. This is the sixteenth theatre attacked within the past three weeks.

"EMPEROR JONES" ON THE COAST

SAN FRANCISCO, Feb. 28.—The Players Theatre opens its spring season March 11, with "Emperor Jones." Carl Kroenke and John Ely Golden will be featured. Other productions during the season will include "Jonathan Makes a Wish," "A Night at an Inn," "The Queen's Enemy," and modernized revivals of two old comic operas, "Girofle-Girofla," and "Yeoman of the Guards." P. D. Conley is the general manager.

BILLY VAN IN PICTURES

Billy Van, who is now in vaudeville with James J. Corbett, will at the completion of his vaudeville tour early in June go into pictures. He has signed with the Rex Motion Pictures Corporation of Boston, to be featured in a five-reel comedy. The story, already completed, is a burlesque on the landing of the Pilgrim Fathers.



Lillian MORLEY and MACK Dorothy
in a classy, refined singing and talking turn.
Now featured on the LOEW time.

BROOKS GETS COSTUME LIBRARY

The Brooks Theatrical Costumers have secured through the executors of the estate of Henry J. Heinz, of Pittsburgh, the greater portion of his world renowned costume library. This collection comprises several hundred volumes, with thousands of illustrations of historical, character and general theatrical attire, as worn in every part of the world, dating back to the Scriptures. Many of these books are the original manuscript and contain hand-painted illustrations, which will be an invaluable aid in the development of authoritative costumes for productions.

ERLANGER PRODUCING NEW SHOW

A new musical comedy called "Two Little Girls in Blue," is to be produced this Spring by A. E. Erlanger. The book is by Fred Jackson, author of "A Pair of Sixes," and "A Full House." Arthur Francis wrote the lyrics and Paul Lannin and Vincent Youmans composed the melodies of the piece, all the scenes of which are laid on the deck of an ocean steamer. The show goes into rehearsal this week under the direction of Ned Wayburn.

PAYTON TO OPEN NEW COMPANY

BINGHAMTON, N. Y., Feb. 28.—Corse Payton, who has been playing in stock in Scranton for some time, is to start a stock company in Binghamton, opening in two weeks. It is reported that a rival organization, under the management of Clyde McCordle, manager of the Sommerville Theatre, Sommerville, Mass., will also open about the same time, in opposition to Payton's company.

HOUDINI FORMS MOVIE COMPANY

Houdini, known in vaudeville as the "Handcuff King," has formed a \$500,000 corporation, for the production of motion pictures. Four features will be produced annually. The offices of the new company will be in the Candler building, on West 42d Street, New York. Houdini has appeared in pictures before this, but not as a producer.

PAVLOWA GETS \$43,000

SAN FRANCISCO, Feb. 28.—The total gross receipts for the Pavlova engagement at the Curran Theatre reached the record-breaking sum of \$43,000. Six night and two matinee performances were given. All available standing room was sold out at the rate of \$2, at practically every performance.

ACTRESS CAUGHT IN FIRE

CHICAGO, Ill., March 1.—Thrilling rescues and ludicrous scenes marked a fire which nearly destroyed the Rice Hotel, noted North Side theatrical landmark and home of many actors. Nearly 200 professionals were in the hotel when the fire started, and all were driven to the street. Many of the artists were asleep at the time and fled to safety in whatever garment they wore.

Two actresses, Nattie Myers and Norine Wexted were trapped by the flames on the fourth floor of the burning building. The fire had cut them off from escaping down the wooden stairs and they were about to jump when the fire truck arrived and a ladder was quickly put up and the women saved from injuries. Several other performers were carried down the ladder, having been overcome from smoke. All were quickly revived when they reached the street. The building is six stories high and contained 105 rooms. The damage was estimated at between \$10,000 and \$15,000. Many of the theatrical guests lost their entire stage and street apparel.

GUS EDWARDS FILES ANSWER

Gus Edwards, who recently was made the defendant in a suit brought by Robert W. Soisson to recover \$2,500 which the latter alleged he had invested in the Gus Edwards Theatrical Enterprises, Inc., "through false and fraudulent statements," through his attorneys, House, Grossman and Vorhaus, filed his answer to the suit last week.

Edwards' answer, which denies the charges made against him, alleges that Soisson had full and complete knowledge of all the business of the corporation. Before making payment of the purchase price of the stock, the answer reads, "if there was any fraud or misrepresentation, Soisson knew about it."

RIVAL STOCKS FOR SUMMER

INDIANAPOLIS, Feb. 28.—There are to be rival stock companies in this city during the summer, and not without a touch of fireworks, it is said.

Gregory Kelly, who has been associated with Stuart Walker for a number of years in Walker's Summer Stock Company, will head the new organization.

Kelly and Walker came to a parting of the ways over what is said to have been a difference of opinion, as to the value of Kelly's services.

Kelly was given an ovation last week when he appeared here in the play "Dulcey."

EQUITY MEETS SUNDAY AT ASTOR

The Actors' Equity Association will hold a general meeting next Sunday, March 6, at the Hotel Astor, where the results of the vote on the Equity Shop which was concluded on Monday will be announced.



LUCY BRUCH

This Week B. F. Keith's Palace
And Sailing for Europe, May 7

MURIEL NEARLY GOT A CAR

PROVIDENCE, Feb. 28.—Muriel De Forrest, playing with Eddie Cantor's "Midnight Rounders," was made defendant in a suit for \$5,000 alleging breach of contract, brought by an automobile concern, which also attached her salary.

In the complaint filed by the automobile company Miss De Forrest is charged with ordering a \$3,000 car on February 17. With her at the time was a Mr. J. N. Fleishmann. Mr. Fleishmann gave the concern a \$500 check, drawn on the National Bank of Commerce of New York, as part payment for the auto. Not only did the actress's benefactor fail to come in and pay the balance due, but the check came back "N. G." There was no "J. N. Fleishmann" account at the bank, and there was no J. N. Fleishmann connected with the Fleishmann Construction Company of New York, as the mysterious gentleman had represented.

Miss De Forrest came into the automobile establishment a few days after ordering the car, confidently expecting to drive her elegant sedan away. When the state of affairs was explained to her she was not only surprised,—she was agrieved. Needless to say, Miss De Forrest came away from the agency on foot.

RUSSIAN DANCER DIVORCED

CHICAGO, Ill., March 1.—Mme. Bernice Ksenofontoff Ruloff, Russian toe dancer, lost the custody of her three-year-old daughter on Friday, but gained a divorce. Alexander Ruloff, Russian dancer of New York, was awarded the child.

Mme. Ruloff testified that on Jan. 3, 1918, her husband deserted her while she was in a hospital in Little Rock, Ark., and took the baby with him. Since then she has been attempting to gain possession of the child.

Miss Beatrix Savoy, a dancer, and for several years a friend of Mme. Ruloff, substantiated the latter's testimony.

Attorney Maxwell Landis, counsel for Mme. Ruloff, told the court that she had agreed to a settlement of \$300 cash and \$100 for attorney's fees in lieu of further claims to alimony. She also retains the right to advise the father concerning the girl's education.

PORTO RICO HAS NEW CIRCUIT

A new circuit of theatres controlled by Porto Rican interests has been formed, under the direction of J. Toste, and known as the Toste Amusement Company. The circuit is composed of the various independently owned theatres, which number about twelve. Acts are being booked from America by Jules Larvett, who guarantees four weeks' work, with the option of the company of renewing the term of their services. The circuit can give an act about four months' work. It pays the passage of acts both ways.

APPRAISE ROBINSON'S ESTATE

By order of Surrogate Cohalan last week an appraiser of the estate left by Ethan M. Robinson, theatrical manager, was appointed for the purpose of assessing whatever taxes may be due the State under the inheritance tax laws. Robinson, who began his career as a circus man, at the time of his death was an executive of the B. F. Keith Vaudeville Exchange. An attack of pneumonia caused his death on December 3, 1919.

FRANK MILLS IN HOSPITAL

KALAMAZOO, Mich., Feb. 25.—Frank C. Mills, who appeared as a leading man in Broadway productions over a stretch of twenty years, and who suffered a mental breakdown last fall, was today admitted to the State Hospital for the Insane here, on an emergency order issued by the Probate Court.

BLAIR MOVES STOCK COMPANY

TRENTON, N. J., Feb. 28.—William Blair this week moved his stock company from Camden to this city. Originally he was to split the week by playing three days in each town. However, he decided to close in Camden, and establish himself permanently in Trenton.

HEARST AND AUTHORS' LEAGUE AT ODDS OVER PICTURE POLICY

They Allege He Seeks Control of Picture Rights to Stories for Speculation—Ask Reform in Policy of Fiction Magazines

The executive committee of the Authors' League of America, an organization of over one thousand members, in answer to William Randolph Hearst's reply to charges made by the league against the policy they claim is employed by the Hearst magazines in buying manuscripts only when it can control the motion-picture rights, formulated a question on Monday at a meeting, which puts the matter squarely up to Hearst. The question is as follows:

"Is the International Magazine Company willing to agree that it will not in future make the purchase of any fiction rights contingent upon the granting by the author of an option on or the sale of the motion picture rights of said fiction?"

The committee also passed a resolution advising all authors not to enter into any agreement for the sale of fiction rights that involves in any way the motion picture rights therein.

The International Magazine Company, reputed to be owned and controlled by Mr. Hearst, publisher of *Good Housekeeping*, *Hearst's Cosmopolitan* and *Harper's Bazaar*, was condemned by the Author's League in a resolution made public on Friday, which stated that company's policy was "probably the most serious blow to the free expression of ideas that has ever threatened American letters."

The report of the executive committee on the adoption of the first resolution of the league, which comprises practically every American author of distinction, set forth the belief that "most of America's leading authors will refuse to deal with what may be termed an 'unfair shop'."

The committee said that the Hearst magazines were the only ones of the higher-class periodicals to adopt the policy of demanding options on the motion picture rights of all fiction they publish. It also was charged that these rights are used for speculative purposes, and that an author might find himself in the position of having paid for the privilege of

appearing in one of the Hearst periodicals, because the option price might be lower than the actual price obtained through reselling the photo-play rights.

"Not only will the authors suffer financially," the committee said, "but the very life of the art of fiction is threatened. If the policy should spread to all the magazines, the profit that is possible from speculating in motion picture rights would be so inviting that editors, if they were good business men, would refuse to buy stories that had no motion picture value. Fiction, as such, would vanish from the magazines; it would become nothing more than an advertising medium for future motion pictures. Great authors who, however, possess nothing of what is known as motion picture value, would find themselves without publishers."

Mr. Hearst's reply to the initial charges denies that his magazines have any interest in the recently formed International Story Company, which the Author's League stated, advertises that any inquiries about the picture rights of any story appearing in the Hearst magazines should be made through it. He also said that his magazines do not refuse to buy all stories for which they do not also purchase the moving picture rights.

Hearst also charged the committee of the league with "not knowing what it was talking about," and that the "fulminations of the committee are unworthy of consideration. The executive committee, in Monday's answer, say that Mr. Hearst's reply is 'characterized by regrettable ambiguity and misrepresentation of facts within his possession or at his command.'"

According to the league's secretary, Eric Schuler, those who voted for the initial resolution were: Rex Beach, president; Gelett Burgess, F. G. Cooper, Cosmo Hamilton, Burgess Johnson, Alice Duer Miller, Louis Joseph Vance, Jesse Lynch Williams, Ellis Parker Butler, Henry Sydnor Harrison, Harvey O'Higgins and Arthur Somers Roche.

FRANCES KENNEDY IN WRECK

Frances Kennedy, the vaudeville actress, was in the big train wreck on the New York Central at Porter, Ind., on Sunday night, and was at first reported killed. Miss Kennedy was brought into Chicago early Monday morning on the relief train and was found to be but slightly injured. Her injuries, however, were sufficient to confine her to her home, and her week's engagement at the Majestic Theatre, Milwaukee, was cancelled.

Despite her own injuries, Miss Kennedy was able to help in the care of the scores of seriously injured, and for the time forgot her own, which accounted for the fact that at first she could not be found and was reported to have lost her life.

The wreck in which scores lost their lives and a hundred injured, occurred within ten miles of the spot where a number of years ago an engineer ran past his signals and crashed into the Hagenback-Wallace circus train, killing some eighty performers and workmen.

DOCKSTADER SHOW PLANS OFF

The proposed plan of Lew Dockstader and Gus Hill to put a permanent minstrel company, with Dockstader at the head, in a Broadway theatre this year, went into the discard this week when the comedian accepted a vaudeville route over the Orpheum Circuit.

Dockstader will open on March 13 in Kansas City, with the entire Orpheum route to follow.

The Hill-Dockstader plans to open on Broadway with the minstrels were practically settled when some misunderstanding is said to have occurred which threw the whole idea into the discard. Dockstader and Hill were to go into the plan upon a fifty-fifty basis, Dockstader stating that he was prepared to put \$50,000 into the venture.

HOFFMAN WRITING BERNARD PLAY

Aaron Hoffman is writing a new play in which Barney Bernard is to be starred next season by Charles Dillingham. Bernard has for years been under Al Woods' management and no reason for his change has ever been announced. Bernard's latest play, "His Honor Abe Potash," was not, it is known, a great financial success on the road this season and that may have had something to do with the comedian's decision to change managers.

MARCUS SHOW BARRED

TOLEDO, Ohio, Feb. 28.—The Marcus Show of 1921 was not allowed to play at the Saxon Auditorium last week, by an order of Mayor Schrieber, which was upheld in the Court of Common Pleas, as well as by the Circuit Court. The judicial ruling in both instances was in effect that the advertising appearing in the Toledo newspapers was issued to appeal to the baser passions and was decidedly improper. Former Common Pleas Judge Manton argued the case for the show company, stating that in his opinion the advertising was not immoral; but this opinion was not upheld and the "talent" was compelled to forego appearing before Toledoans.

In the advertising which appeared in the Toledo newspapers, pictures were introduced which left little to the imagination. Six pictures embellished the advertising copy, showing the *Lingerie Girl*, the *Egyptian Vamp*, a *Bathing Peach*, a *Flash at Venus*, a *Devotee of Physical Culture*, and the *Dainty Blushing Bride*. Not to be outdone, the advertiser apologetically states that "the dearth of print paper precludes further elucidation in the public prints" and that "the fair figurantes themselves, luscious, lolling lassies, delectable dancing dolls, voluptuous vamps, etc., the like of which has never been seen before, or never as much, before, are in the famous peaches with the Marcus Show." Further, the advertisement carries the statement, accredited to the *Blade*, that "there is a female dancer who wears absolutely nothing but a pair of black breast plates." Then again, this paragraph appears in the newspaper carrying the advertisement: "If you enjoy nude knees, the Marcus Show may appeal to you."

A large number of people gathered at the Auditorium on the opening night, and when the police informed them that no show would be given, they demanded the return of their money, which they promptly received. The court room was taxed to capacity while the hearing was being carried on, many of the show girls being present to add color and effect. Judge Johnson expressed the opinion that the show's advertising and handbills distributed throughout Toledo were "vulgar and berotted."

3 MUSICAL SHOWS IN BATTLE

WASHINGTON, D. C., Feb. 28.—Three big musical shows in the Capital City are fighting for big receipts records this week. The outcome is being watched with much interest by theatrical people, this being inauguration week and the city crowded with visitors from all parts of the United States. Al. Jolson in "Sinbad" is at the Belasco Theatre; "Scandals of 1920" seeks honors at the National Theatre, while at Poli's Theatre, "The Passing Show" is continuing in its second week.

Musical shows aplenty are here, for during the week of March 7, the following attractions will hold sway. "Tangerine" is booked at Belasco's; "It's Up to You" at the National, and "The Whirl of the Town" comes to Poli's.

ALCAZAR THEATRE STAFF CHANGES

SAN FRANCISCO, Cal., Feb. 21.—A number of changes have taken place in the Alcazar Theatre staff. Ed Belasco for over fifteen years in the capacity of secretary and treasurer has retired, and is succeeded by K. Earl MacQuarie. Victor Mohl, for many years with the Orpheum, has been appointed assistant treasurer, David W. Belasco has been added to the box office staff, Frank H. MacQuarie is the new publicity director, Lionel B. Samuel succeeded E. D. Price as business manager and Belasco & Mayer are the owners and directors.

NEW SHUBERT HOUSE FOR FRISCO

SAN FRANCISCO, Cal., Feb. 28.—The new Shubert-Curran Theatre, upon which work is to commence immediately, will occupy a site adjoining the Columbia Theatre on Geary Street.

It has been known for some time that the Shuberts were to have a new house in this city, and until today its location has been a matter of considerable speculation.

"SWEETHEART SHOP" RETURNING

CHICAGO, Ill., March 1.—"The Sweetheart Shop," now on the Pacific Coast, is to return to Chicago in May. The cast will be unchanged, except Marion Saki, who for a short time played the role formerly acted by Una Fleming, will be one of the regulars. Miss Fleming has since married and retired from the stage. "The Sweetheart" shop was one of the biggest musical comedy hits seen in this city in years, playing to capacity for weeks, and could have run indefinitely when it closed to go to New York. Its big Chicago success was not duplicated in New York, and after a short stay at the Knickerbocker, it left for the road.

"LOVE BIRDS" HELP "GREETERS"

ATLANTIC CITY, Feb. 27.—The Pat Rooney show, "Love Birds," will play a benefit performance at the Globe Theatre here on March 2, the proceeds of which will go to the New Jersey charter of the Greeters of America, seven of the members of which are to be present at the Greeters of America annual convention to be held in New Orleans in May. The Wilmer and Romberg piece will appear at the Globe throughout the week, prior to entering on its New York run.

NEW OWEN DAVIS PLAY TRY-OUT

SAN FRANCISCO, Feb. 28.—"Jenny the Lady," Owen Davis' new comedy-drama, will be tried out at the Alcazar Theatre by a stock company next week. If the play proves satisfactory it will be sent on the road through the West, and probably be brought to New York.



PRESSLER AND KLAISS

Palace Theatre This Week

Direction—H. BART McHUGH

"EILEEN," HERBERT OPERA, BACKED BY CLERGY, TO BE REVIVED

Catholic Clergymen Said to Have Invested \$150,000 in Production Which Opens in Cleveland on March 28

"Eileen," Victor Herbert's romantic operetta, which is to be revived by Joe Weber under the direction of Barry McCormick, is being backed to the extent of \$150,000 by an organization of Catholic clergymen, according to a well-founded report circulated last week. The assurance of the financial standing of the new company, which is to take out the piece, is said to have been given the Actors' Equity Association when Equity investigated the financial condition of the proposed company.

"Eileen," intensely Irish in book, lyric and melody, ran for a time in New York some four years ago. It was well received

both in this city and on the road, and came to an untimely end when costumes and scenery were completely destroyed by fire. Victor Herbert, its composer, always had a soft spot in his heart for the piece, and was said to have been greatly grieved over the loss of the production in the fire, and always predicted that if it had a fair chance it would rival in popularity any of his previous successes.

The revival is to be an elaborate one, the cast is to be large and impressive, the scenery and costumes elegant. In the cast are Irene O'Donohue, Vincent Sullivan, Harold Crane, Maude McCullough, John Cook, Chauncey Causland, Oliver Smith, Josie Clafin and Kay Ryan.

THORNTON'S THIRST COST \$500

Jim Thornton, veteran monologist and youngest of the old-timers, does not object to paying \$125 at one sitting for a deluge of the stuff that is labelled one-half of one per cent. But he does object to paying \$500 for it, even though the deluge develop into a flood. And so he told Magistrate Levine in the West Side Court last Friday.

The appearance of the affable comedian gave the otherwise staid court all the appearance of the opening of a new show, and Jim scored a decided hit as he described himself as an "alleged actor," and told of his adventures one night last fall in an "alleged restaurant," the same being better known to the elite of the Rialto as Gallagher's, at Forty-ninth street and Seventh avenue.

According to Thornton's tale of woe, he steered into Gallagher's about midnight and immediately began to surround quantities of the liquid sponsored by W. H. Anderson. In fact he mixed his drinks, using ginger ale as a chaser for bevo. Finally he said, after he had bevoed a plenty, a check was thrust at him. He staggered. No, not as a result of the drinks, but from their cost. The bad news read \$125.

However, he continued, he made no complaint, but handed over a \$500 bill. Instead of change, he claims, he received an I. O. U. from Gallagher and when he tried to cash it the next day, was thrown out.

Gallagher's monologue was different. He said:

"Thornton got his change that night. Besides, he didn't drink \$125 worth of soft drinks by himself. He invited everybody in the place to join him, and they obliged with steaks and chops."

Magistrate wanted time to think the case over and give Thornton a chance to produce witnesses. The next matinee will be held on March 3.

DILLON AND BEAUTIES IN COURT

CHICAGO, Feb. 26.—John Dillon, former baseball catcher and now manager of the "Mecca" company, was in court with forty of the "Bacchanalian" beauties of the show, which has been complained about by the Chicago Law and Order League, the Women's Church Federation, and the Illinois Vigilance Association. They want the scene cut out. Arthur Burrage Farrell, representing one of the plaintiffs, classified the scene as "temptation."

Corporation Counsel James W. Breen is hearing the case.

TWO PICTURE HOUSES OPEN

ST. PAUL, Minn., Feb. 28.—The new Capitol Theatre here, a \$1,000,000 picture house, was opened last week. This week the new State Theatre, in Minneapolis, also an elaborate picture house, will open. George J. Kiddor and Dorothy Lane, who were a special attraction at the Capitol, will be the feature of the opening of the new house.

MORE LOEW HOUSES ON COAST

SAN FRANCISCO, Cal., Feb. 28.—Sam Harris, of Ackerman & Harris, Western representative of the Loew interests, reports the addition of another theatre to be located in Portland, Ore., which will begin building shortly, also the purchase of a lot 100 x 165 in the city of Fresno, Cal., for which the Loew people paid close to \$200,000. He claims they will improve it with a structure to cost in the neighborhood of \$400,000. This will give them two theatres both in Portland and Fresno, where they are already operating Hippodrome theatres playing vaudeville and feature pictures.

NEW FILM HOUSE FOR BRONX

The Masro Realty Corporation has purchased a large plot at the northwest corner of Burnside and Creston avenues where they plan to erect a motion picture theatre seating 1,650 persons. The theatre project will cost \$350,000.

HODGES TO DO STOCK AT NORFOLK

Following his six-weeks' tour of the Poli time on which he opens March 7, Jimmie Hodges will play a week for Wilner and Vincent at Allentown, after which his company will play a twelve-weeks' stock engagement at Norfolk, Virginia.

BOOKED TO JULY 4

Jimmie Hodges' Western company, featuring Don Lanning and Betty de Sales, has been booked to July 4. The repertoire includes "All Aboard for Cuba," "Pretty Baby," and "That's My Wife."



THE STERLINGS

Offer smart pace in a small space. B. F. Keith's Bushwick This Week Direction Harry Fitzgerald

"SHIMMY" ENDS IN FIGHT

OMAHA, Neb., Feb. 28.—An incipient riot occurred at the Rustic Garden Dance Hall last week, when Dance Inspector H. C. Bridwell stopped the performance of actors from the Orpheum Theatre, said to be Roscoe Ails and Saxie Holtsworth and his Harmony Hounds, saying that the solo dance smacked too much of the "shimmy," and that the saxophone player offended by swaying and "shimmying" to his own music.

Inspector Bridwell claimed he was enforcing the rules of the Welfare Board, but William Ledoux, the proprietor of the hall, stated that he had no call to stop a performance.

Bridwell narrowly escaped bodily injuries when 200 irate spectators swept down the stairs to put an end to the career of the inspector.

RATH BROS. RETURN TO SHUBERTS

The Rath Brothers, acrobatic team, returned to the Shubert fold on Monday night when they appeared as a feature of the "Midnight Rounders of 1921" on the Century Promenade. Their return to the Shuberts came after the United States Court of Appeals last week unanimously affirmed the decree of the District Court granting the Shuberts a permanent injunction, restraining the acrobats from performing for any other managers other than the Shuberts, during the period of a contract executed with the Shuberts some time ago. The injunction was granted after the team left "Cinderella on Broadway" to go with another management.

GILPIN ACCEPTS INVITATION

Charles S. Gilpin, who plays the title role in "Emperor Jones," has formally accepted the invitation tendered to him by the Drama League to attend the annual dinner on Sunday next. When it was first suggested that the colored player should attend as an honored guest, several members of the Drama League rose in protest, it is said, and threatened to resign. Others, however, said that should Mr. Gilpin be excluded after he had been elected, they would leave and refuse to attend the dinner. Gilpin and nine others were voted upon to be the guests of the league.

BEN LORING HAS SHOW

BOSTON, Mass., Feb. 28.—Ben Loring, who recently closed with the Bates Brothers Show, has opened his own show under the direction of Bob Lane. It is known as the "Ben Loring Follies," with eighteen people. Other principals, in addition to Loring, are Frank Wheeler, Bob Lane, Alice Melvin, Arthur Brooks, George Rubin, Pete Brady, Dolly Clifford, Helen Cosgrove, and the Davis Sisters.

The show is now playing the Black time, and will tour the New England Summer parks as soon as the season starts.

FAY NAMES HIS SHOW

The title of Frank Fay's own show, which he will produce in April, will be "Frank Fay's Ideas." Bert Kalmar and Harry Ruby are writing the music and lyrics, and Fay is writing the book. Fay will present the show in two acts. In addition to the musical comedy end of the show, Fay is also going to present two dramatic sketches in the piece.

BURLESQUE SHOWS ON SUNDAY

CLEVELAND, Ohio, Feb. 28.—The Star, a burlesque theatre, continues to give Sunday shows, notwithstanding the Ohio statutes against such performances.

Mayor Fitzgerald has said he will not interfere, because he cannot discriminate against any theatre and that moving picture theatres and vaudeville houses have been giving Sunday shows right along.

NEW TIVOLI OPENS

CHICAGO, Ill., March 1.—The Tivoli Theatre, opened last week by Balaban and Katz, owners of a string of Chicago's motion picture palaces, is considered one of the finest theatres in the world. The house seats 4,800 and is located at Sixty-third and Cottage Grove. Its beauty and size will be surpassed only by Balaban and Katz's Ambassador Theatre, which is nearing completion at State and Lake Streets.

"SPEC" BILLS TO GOVERNOR

The measures proposed in the State Legislature of New York at Albany seeking to restrict the speculation in theatre tickets have met with partial success, both of them having been passed in the legislature, and one of them signed by Governor Nathan Miller.

The bill signed, one of the two proposed Wilton-Smith bills, makes it a misdemeanor to sell theatre tickets purchased from the box office to another, in hallways, corridors, or on the streets, by hawking them to the passing public. The misdemeanor is punishable by fine or imprisonment subject to the discretion of the court. The other Smith-Walton bill is one which calls for the "licensing of all agencies or branches thereof, at a rate of \$100 per agency, or branch thereof," or "such part of \$100 for each branch as the commission appointed to license them shall see fit to impose." This second bill has not yet been signed, and indications up to the time of going to press were that it would not be.

Governor Miller in discussing the second bill, which also restricts the profits of ticket agencies thus licensed to \$50 on each ticket said in his opinion the measure was unconstitutional, inasmuch as the law does not call for the fixing of profits on sales of any merchandise offered by private enterprise for sale. However, he expressed the opinion that theatre ticket speculators could be taxed out of business, and said that he would do all in his power to tax them out of business.

Representatives of the large ticket agencies in New York attending the sessions of the legislature during the passage of the bills, visited Governor Miller urging him to sign them both, expressing favorable attitudes toward the measure, which they deemed just and essential to the success of their business.

JULIAN ELTINGE

Julian Eltinge, whose picture appears on the front cover of this week's issue of THE CLIPPER, is headlining in the important vaudeville houses of the East, and if one may judge from the excellent notices and capacity houses, he will break many of his old big attendance records.

Eltinge's act consists of four members, "The Vamp," "The Crinoline Girl," "Betty Brien," an Irish number, and an Oriental finish.

Each number is costumed in lavish Eltinge style, and special draperies and sets are causing gasps of admiration and enthusiastic applause. Next season Julian Eltinge will head a new musical play. His stay in vaudeville is for three months.



KARA THE JUGGLER

Playing the B. F. KEITH CIRCUIT. Representative, H. B. MARINELLI. BEST REGARDS TO ALL MY FRIENDS.

FIGHT THAT SPLIT MUSICIANS' UNION MAY BECOME NATIONWIDE

Court Decision in Recent Action Serves Only to Add to Bitterness of Rival Factions—Local President to Be Tried March 4th

The temporary injunction which was granted recently against Jos. N. Weber, president of the American Federation of Musicians; Thomas F. Gamble, his assistant, and Sam F. Finkelstein, president of the Musical Mutual Protective Union, enjoining them from interfering with the rights as members of the union of the eight members of the board who had been ordered expelled by Weber, was ordered continued by Judge Bijur in the Supreme Court last week.

In his decision, Judge Bijur declared that there was no law or rule in the Federation's by-laws which made the individual member of the local union a direct member of the Federation, which is the parent body.

Supplemental charges that Finkelstein, who was suspended by the board of directors, of which the eight complaining members constitute a majority, on January 25, be impeached, were formulated at the board meeting on Thursday of last week. The suspended president is further charged with conspiring to avoid his first trial, which had been set for February 4, and which ended in a near-riot when the eight directors were excluded from the meeting, which was attended by over 3,500 musicians. A new meeting was set for March 4, to try Finkelstein.

Charges were also drawn up against Weber, demanding his impeachment as president of the Federation, and were forwarded to the secretary of the parent organization. These charges assert that Weber interfered with the internal affairs of the local union; that he expelled the eight men on January 28 without a hearing, which is against the laws of the A. F.

of M. and the M. M. P. U., solely with the object of preventing the trial of Finkelstein, and that Weber used the powers of his office in conspiring with Finkelstein, thus jeopardizing the interests of the members of the Federation. According to Jos. J. Schwebel, counsel of the local union, these charges against Weber will come up at the convention of the Federation, which takes place in May.

Attorney Schwebel stated that it was rumored Weber would revoke the charter of the local union. "The M. M. P. U.," he said, "does not wish to break away from the parent body, and if any attempt is made to revoke its charter, Weber will be haled into court for contempt, as the injunction forbids any such action."

President Weber said that there was no truth in the rumor that he would revoke the charter, and that he would abide by the law as laid down by the Court. "The good conditions which the New York musicians are enjoying," he said, "were gained by the musicians of the country at large. If the local musicians do not wish to work in harmony with those of the rest of the country, it is entirely up to them."

"I certainly welcome the impeachment proceedings brought against me. More than that I have nothing to say."

Mr. Weber has been president of the Federation for twenty years.

At last Thursday's meeting of the board of directors of the local union, an investigation committee was appointed to examine the financial records of the union for the last four years.

Angelo Matera is acting president of the local body, until the meeting of March 4, at which Finkelstein will be tried.

SHE CERTAINLY LIKED JULIUS

Julius Tannen, the chatterbox comedian and storm centre of the Nora Bayes show, "Her Family Tree," now in vaudeville, received a more enthusiastic reception at the Hamilton Theatre last Wednesday night than he has ever been accorded. It had Tannen nonplussed, peeved and exasperated, almost caused a riot in the theatre, and resulted in Herman Meyers and his wife, Helen, who live at 563 West 150th street, being fined \$25 each by Magistrate McQuade in Washington Heights Court.

The reception came as a sudden inspiration to Mrs. Meyers, who is said to be an acquaintance of Tannen, and who occupied a box with her husband. When Tannen pulled his steam radiator gag, Mrs. Meyers was so tickled she not only applauded, but shrieked, "I know you, Tannen."

The actor smiled and started to continue. So did Mrs. Meyers. "How about Miss Bayes," was her next thrust. Tannen was overwhelmed. In fact he was flabbergasted, but he gamely stuck to his job of chattering. Mrs. Meyers was just as game and when her enthusiasm could not be dampened, a policeman was called and with the aid of four ushers finally succeeded in breaking up the ad lib bit by escorting the woman and her husband to the street and thence to the West 152nd street station.

EMMA CARUS DOING PLAY

TUCSON, Ariz., Feb. 28.—Emma Carus is at present in this city rehearsing an amateur local cast to present "The Salt of the Earth," a comedy drama by Harold Bell Wright. Miss Carus will assume the character of Nora McVey, the leading female role in the piece. The play will be presented from March 14th to the 19th, and the proceeds will be devoted to the Tucson Tubercular Charity Hospital, the entire expense of the production being obtained privately and outside of the box office receipts. Miss Carus has donated her services. The Mayor of Tucson has endorsed the work of the society, since this is more of a municipal venture than a private affair.

DITRICHSTEIN SCORES IN "TOTO"

SPRINGFIELD, Mass., Feb. 25.—Leo Ditrichstein, in "Toto," a new comedy by Achmed Abdullah, from the French of Maurice Hennequin and Felix Duquesnel, had its premier in this city tonight, at the Court Square Theatre. The star was fine in this rather artificial play, many of the situations of which were so cleverly interwoven that the indelicate and unconventional features were overbalanced by intelligent acting.

The "Toto" in the story is a nick-name for Antoine de Tillois, a care-free sort of an individual, mingling with the gay set of Paris, ever on the alert to ensnare a married beauty or some pretty debutante. He is separated from his religious wife, who devotes her time to charity. Their daughter, in her early teens, spends part of her time with her father, until such time when her parents will become reconciled. In the meantime, however, she falls in love with one of her father's friends. Realizing that the future of his daughter lies in making up with his wife, Toto goes to a little village, where his wife is living, and announces that he has returned, a reformed and better man. All goes on smoothly until Toto's wife learns that the alleged reformation is but hypocrisy, and that he is sacrificing himself for the sake of his daughter's happiness. He feigns religion and this assumes a form of torture to the scapegoat, which he undergoes until the marriage of his daughter is assured. His duplicity is discovered shortly before the wedding day, but in the end all is made happy, with father and mother in each other's arms, and daughter and her sweetheart joined in wedlock.

In the action of the play Mr. Ditrichstein is given an opportunity to display all the emotions, and this he has done so well in this production, that it stands out in bold relief and establishes a characterization new to his program of ability. Although the role itself is slender, he makes a great deal of it. Phoebe Foster, as the daughter, is delightful. Frances Underwood, as the religious wife and mother, is charming. Josephine Harmer and Emma Knill offer background as two village dames. Others in the cast are Edward See, Beeche Cook and Albert Brown. The production is handsomely staged.

STRAND OPENS AT MANCHESTER

MANCHESTER, N. H., Feb. 23.—"Polly With a Past" served as the vehicle for ushering in the B. F. Stock Company, which opened the new Strand Theatre here last night. Among those who were on hand to congratulate George R. Keppie, manager, on the successful opening were Harvey Watkin, who has charge of the Keith New England house, and Edward Renton, personal representative of E. F. Albee.

The piece itself, which was produced under the direction of Thomas A. Magrane, was handled well by a capable cast. Grace Huff appeared in the role of "Polly," while the supporting company included Dickson Morgan, George Spencer, Houston Richards, Harry Hollingsworth, Florence Roberts, Betty Barnicoate, Francis Fraunie, Jane Darwell, Marguerite Maxwell, Thomas Magrane and Ralph Locke.

ACTRESS'S MARRIAGE ANNULLED

Florence Kinnersly, an actress, obtained from Superior Judge Thomas Graham this week a decree annulling her marriage in 1914 to James C. Kinnersly. Before her marriage to Kinnersly, she said, she was the wife of Paul Brady, actor, but had been advised that because she was married to Brady by her stage name of Florence Gordon, instead of her true name of Florence Steinhauser, the marriage was void, and she was free to become Kinnersly's wife. She was divorced from Brady in 1915.

LYNN FONTANNE FEATURED

CHICAGO, Ill., March 1.—Lynn Fontanne's resounding hit in "Dulcy" wins for her promotion to the near-stellar-rating, known to the trade as "feature actress." This means that starting this week the program at the Cort will read: "Dulcy," with Lynn Fontanne.



ALEX RULOFF AND SHURA RULOWA

in Artistic Interpretations of Terpsichorean Ideas—B. F. Keith's, Philadelphia, This Week.

ACTRESS TO FIGHT FOR ESTATE

That Dorothy Lucille Whiteford, the actress, who by the will of Joseph J. Ryan was bequeathed the bulk of his estate, and Mortimer L. Shufford, executor, intend to fight bitterly the efforts of Ryan's widow to break the will became evident last week when Joseph A. Fagant, counsel for both, filed a memorandum with Surrogate James A. Foley, petitioning him to dismiss Mrs. Ryan's application for appointment as a temporary administrator of the estate.

According to Fagant the court has no other evidence than the word of Richard A. Clarke, co-trustee with Mrs. Ryan, under the deed of separation between the widow and her husband, that Mrs. Ryan intended to break the will. He also denied that the actress had any undue influence over Ryan.

BILL TO PROHIBIT S. R. O.

LANSING, Mich., Feb. 25.—Senator Arthur J. Bolt, of Muskegon, introduced a bill in the State legislature here this week, making every theatre owner in Michigan, liable to a fine of \$100 or ninety days in jail for every person that occupies standing room during a performance of any kind.

The bill provides that all owners, of theatres, circuses, or athletic events, shall be prohibited from selling tickets in excess of the actual seating capacity of the building, or enclosure.

MUNICIPAL CIRCUS FOR CHICAGO

CHICAGO, Ill., March 1.—The World's Greatest Show, Chicago's Pageant of Progress, will be held here on the lake front, opening July 30 and continuing for two weeks. It is said that three entire circus aggregations have been contracted and that two wild west troupes have also been arranged for. Scores of circus performers have also been engaged for the venture, besides numerous vaudevillians. It will be the greatest venture ever attempted by a city government.

VAUDEVILLE

'N. V. A. DAY' WILL BE HELD ON APRIL 8th

MORE THAN 600 HOUSES LISTED

On Friday, April 8, will be inaugurated the second of the "National Vaudeville Artists' Day" in more than six hundred theatres controlled by the Keith, Pantages, Orpheum, Loew, Fox, Sun and other circuits affiliated with the V. M. P. A. The proceeds of the matinee performance in all of these theatres will be donated by the managements to the funds of the National Vaudeville Artists.

When the scheme was first put into operation last May, the plans had been hastily made and consequently were not thorough. This year, however, the plans have been carefully laid and an extensive publicity campaign will be conducted in order to assure complete success for the undertaking. A publicity bureau has been opened for the purpose of suggesting to the various managers means for furthering the interest in the project and increasing the total receipts for the day.

Wherever possible, extra attractions will be added to the programs of vaudeville theatres in the larger towns in order to further the interest of the audience in the scheme. The adding of extra attractions, however, is laid entirely in the discretion of the house managers.

STOCK IN SUN HOUSE

SPRINGFIELD, O., Feb. 28.—The Fairbanks Theatre is to house the North Brothers Stock Company this year, beginning on March 14, when the company under the direction of Hal Hoyt, who has been in New York selecting plays, opens a run. The opening play will be "Civilian Clothes," and Karl Way and Virginia Goodwin will play the leads. The company last year ran for thirty-eight weeks at the Sun Theatre here.

SHEA SUES BILLY KENT

Joseph E. Shea, the vaudeville agent, has brought suit through his counsel, Harry S. Hechheimer, against William Kent, a vaudeville performer, for \$2,000, alleging breach of contract.

Kent, who is now playing in the "Bubbles" act, is charged with having accepted a contract, after he had signed with Shea to appear in a vaudeville act, in which he was to be starred with Anna Held, Jr.

ERBER'S NEW HOUSE READY

E. St. Louis, Feb. 28.—The new Erber's Theatre here, under the direction of Joe Erber, will open its doors on March 7. The house will be booked through the Western Vaudeville Manager's Association and affiliated time, and will play three a day. The opening bill will contain "Rubeville," Brown and Weston, and Donovan and Lee, among others.

LINDER SUES SHAFTER

Mark Linder has instituted suit against Otto Shafter, alleging assault, and asking for \$2,000 damages. The suit is the outcome of a fracas in which Shafter is reported to have punched Linder in the eye.

RAY LEASON BOOKING ACTS

Ray Leason, president of the National Vaudeville Circuit, Inc., will in the future devote his time to the booking of acts. Sidney Yates will be the outside man for the office.

"ROSE REVUE" ROUTED

The "Rose Revue" has signed for a forty weeks' tour on the Loew time, commencing March 17, at Atlanta, Ga.

NEW ACTS

Miss Nellie Weston and Angelo Romeo, who arrived here last month on the *Saxonia* from England, will open shortly in a sketch.

Marie Cavanaugh, and Estelle Hadden, who are now appearing on the Orpheum time with Hacket and Delmar's Revue, will be seen in a sister act here next season.

FAY PLAYING FULL WEEK

Frank Fay played a full week at the Audubon last week, as an experiment to bring his "intimate revue" idea into that house for an indefinite period. Fay has been doing this at his Sunday concerts at the Court Theatre for some time with considerable success. Harry Ruby, Bert Kalmar, Master Lee, Miss Rosalyn and Miss Getchel were among those whom he called out of the audience last week and who performed.

If Fay's experiment is successful, he will be placed in the house in addition to the regular bill.

NOT CANCELLED THIS TIME

Six years ago, John Neff appeared with his comedy monologue and musical instrument props, at the Hippodrome in Chicago. When he appeared there, the manager of the house promptly cancelled Neff's engagement as he thought Neff was cheating, because he didn't play any of the instruments.

Neff appeared at the house last week with the same act, for the first time since, and played the full engagement without being cancelled. And Neff did not play any of the instruments, either.

THREE NEW ACTS FROM "LEGIT"

Three new acts in which women prominent in the legitimate and picture field will appear, have been produced by J. B. McKeon. In the first of these, Edith Hallor, will be seen in a new single written by William B. Friedlander; Gladys Taylor and Patricia O'Hearn, last seen in the "Kiss Burglar," will be the second, and Jane O'Rorak, who has been prominent on the Coast, will be seen in the third, a three-people act, entitled, "Merely Married."

NEW FOX HOUSE OPENS MAR. 16

The new Fox Theatre, at Flatbush Avenue and Church Street, Brooklyn, to be known as the Albermarle, will be formally opened on March 16. The house will play six acts of vaudeville and a feature film, under a split-week policy. The seating capacity is 3,000. The opening bill will be headlined by Bert Clark and Flavia Arcaro, and Aunt Jemima and Jazz Band.

ELEPHANTS A BIG DRAW

Robinson's Elephants, claimed to be the biggest elephants in captivity, playing Indianapolis this week on the Gus Sun time, proved to be the biggest drawing card ever seen at the Sun house in Toledo last week, having played to over 1,500 people on Monday and Tuesday.

ACTS SAIL FOR LONDON

Peggy Wynn and Ambrose Barker, sailed for London on the *Aquitania* last week to fulfill three years' contracts abroad. Ruth Budd and Leo Minton were on the same boat, as was Louis J. Seymour.

KENNEDY AND BURT REUNITED

Tom Kennedy and Ethel Burt, by permission of Thomas J. Kennedy, Jr., have reunited and will appear shortly in a new act, entitled "Heaven, Pa."

KALMAR AND RUBY FOR VAUDE.

Bert Kalmar and Harry Ruby, the song writers, are now rehearsing an act of their own for vaudeville. They will open on the Keith time shortly.

AVON COMEDY 4 DISPUTE GETS TO COURTS

SUE FOR ACT ROYALTIES

Harry Goodwin and Irving Kaufman, brought a legal action last week, through their attorney, Charles Frankel, in the Supreme Court, against Joseph Sultzer, whose stage name is Joseph Smith, and Charles Marks, known as Charles Dale, of the Avon Comedy Four, demanding an accounting on the royalties of "The Hungarian Rhapsody," an act, of which they claim they are part owners, and which, according to their complaint, was sold to Burns and Kissen, on a royalty basis, without their knowledge by Messrs. Smith and Dale.

According to the complaint, Goodwin and Kaufman, and Smith and Dale, were all partners in "The Hungarian Rhapsody," when they opened with it in 1916, under the agreement that each was to share equally in the profits of the act. Since that time, Kaufman and Goodwin have left the Avon Comedy Four, and two men replaced them. These two new members were placed under salary, and not on a profit-sharing basis, allege Goodwin and Kaufman, and that they were still entitled to their share of the profits in the act.

The complaint goes on to state that in 1919, Smith and Dale entered into a secret agreement with Burns and Kissen, a vaudeville team, whereby the latter team were to have the use of "The Hungarian Rhapsody," on a royalty or income basis. Good and Kaufman ask that Smith and Dale make an accounting of all royalties, or income, paid them by Burns and Kissen on the act.

Kendler and Goldstein have been retained as attorneys to defend Smith and Dale. As yet, no reply to the complaint has been filed.

LILLIAN WALKER WANTS \$750

CHICAGO, Ill., March 1.—Lillian Walker, who headlined the program at McVicker's Theatre last week, and has two more weeks to play for Jones, Linick and Schaefer, namely, Milwaukee and the Rialto in Chicago, will not accept any further vaudeville engagements unless she is paid \$750 per week. Miss Walker offers three minutes of talk, in which she informs the audience about her picture career. Vaudeville and movie managers hereabout think the salary high.

KELLERMAN GOING TO AUSTRALIA

Annette Kellerman, in a Fashion Revue, presented on her second week at the Orpheum an extensive array of costumes from an Eastern designer arrived for the occasion. She states she will shortly leave for Australia, to start a tour. Stuart Barnes and Vokes and Don are to be included in her party when she sails. Both acts are playing the Orpheum with her at present. Two little girls from the Blanch Hertz local dancing school are appearing with the aquatic queen this week.

N. V. A. HAS EMBLEM PINS

The National Vaudeville Artists' Club has made several hundred gold pin emblems, which they are now selling to members. They have made solid gold ones, which sell for \$2.50, and also gold-plated pins which sell for \$5.

SHUBERT MANAGER RESIGNS

CHICAGO, Ill., Feb. 28.—Milton T. Middleton, manager of the Princess Theatre, has sent in his resignation to the Shuberts.

ELLA SHIELDS REPROVES HOODLUM

Ella Shields, male impersonator, who last week played at the Riverside, had a penny thrown at her during the course of her last number. It struck her in the breast, and bounded to the stage. She stopped the orchestra, and addressing the audience said "The boy, young man, or man who did that could not intentionally have hurt a woman, and I don't think it was either of them that did it. I am only a woman out here to entertain. If you do not like my work you can at least let me leave the stage in silence, which I am now going to do." She did. The audience broke into a storm of applause and she was called back to finish her act. She did, and was recalled again and again. She made a speech of thanks, and said in reference to the unpleasant incident: "It hurts me to think that a country woman of yours, and I am one, who has been away from home for a long time should thus be treated upon her return. If the gentleman who did that will come to my dressing room, I will convince him that he was wrong in doing what he did. I am sure I can." The theatre management was unable to discover who was responsible.

PRE-CATALAN HAS NEW REVUE

A new revue opened at the Pre-Catalan last night (Tuesday), presented by Lea Herrick and Vaughn Godfrey, called "Ain't We Got Fun." In the cast of the piece are Frank Bardon, Inez Johnson, Sara Jenee, Louise Massart and Augusta Marr, who are featured. Others are Ruth Burns, Gertrude Rose, Helen Patterson, Jeanette Dix, Nancy Baternan and Corrinee Farrell.

ROONEY ATTACHES "SONG SHOP"

Pat Rooney, through his attorneys, O'Brien, Malvinsky and Driscoll, attached "The Song Shop," an act owned by Irwin Rosen, last week in Cincinnati, for \$450, which Rooney alleges is due him. Rooney stated that he staged the act and made an agreement with Rosen whereby he was to be paid \$50 a week, and that he had not been paid for eight weeks.

RECORD FOR ACROBATIC ACT

Franklyn-Charles and company, who are now playing their second week at the Palace Theatre, is the first novelty acrobatic act in the history of the theatre, to be held over for a second week. The act was originally an opening turn, playing under the name of D'Amour and Douglas, up to last season.

ANNA EVA FAY TO RETIRE

CHICAGO, Ill., March 1.—Anna Eva Fay is announcing during her present vaudeville engagement in this section of the country that she will retire following the close of the present season. Miss Fay has been headlining the outlying vaudeville theatres for the Western Vaudeville Managers' Association.

EXPLORER GOING INTO VAUDE.

Dr. Owen O'Neill, the African explorer and adventurer, will enter vaudeville on the Keith time shortly.

O'Neill is said to be responsible for the starting of a tribal war, which is the result of his desire to get a sensational picture of the African natives.

"SUITE 16" REVIVED

Walter Brooks and Anton Scibilia's revival of "Suite 16" with Wheelan King and company, has been routed over the Pantages times to open in Detroit in April.

BELLE BAKER OPENS APRIL 4

Belle Baker will open in vaudeville again, at the Palace on April 4. She is contracted for over two years to come with the Keith Vaudeville Exchange.

VAUDEVILLE

PALACE

The Gautier Brothers, with their trained ponies and dogs, went over well in the opening spot, and were followed by Lucy Bruch, billed as a little gypsy fiddler. It was a tough spot for a single girl violinist, but Miss Bruch tried bravely, but was evidently nervous or the violin out of tune. We have heard Miss Bruch play much better.

Franklyn Charles and company presented the same act as last week and were a bigger hit than ever.

"D. D. H." filled the next spot, for which Pressler and Klaiss were billed. He has been reviewed in detail before, but this was his first appearance at the Palace. The monologue is one of the wittiest and best the reviewer has ever heard, and was delivered with admirable diction, enunciation and fluent vocabulary. His style is good, his expression adequate, and he indeed, whoever he is, speaks it "trippingly on the tongue." The act was a rip, and D. D. H. was forced to make a speech.

Tom Wise and company were badly placed, following D. D. H., but succeeded in rolling up a good applause score, the audience insisting on a speech by Wise. We have reviewed the act in detail before.

Pressler and Klaiss, reviewed recently as a new act in these columns, were a decided hit, due mainly to the clowning of the man, his piano playing and the Russian steps and instep dancing done at the finish.

Riggs and Witchie, in "Dance Idylls," will be reviewed in another column; the act went over well, scoring heavily at the finish.

Next came ebullient, effervescent, eccentric, effulgent, emotional, empyreal, enlivening, entralling, evanescent, exhilarating, expressive and exuberant Eva, we hope that not all of these adjectives have been used before, and did the unusual even for Miss Tanguay. She held the stage for thirty minutes, and stopped the show in the closing position, after having done a brace of encores.

Miss Tanguay is not just an act, she is an institution, and the occasion of her appearance an event. She is an eight-cylinder dynamic force, and she hits on all eight, all the time.

The suggestion we made last week on the "blues" number has been wisely acted upon, and the act as it stands now ranks easily with the best this clever artiste has shown.

In addition to the material described in more or less detail when she appeared at the Colonial last week, Miss Tanguay for her encore did the poem of thanks, told a very funny story about an insane boy at Matteawan telling her not to mention her name out loud or they wouldn't let her out; this drew a good laugh and a hand. For her next encore, she brought back memories of bygone days, by singing a number that she made such a hit with years ago in Perley's "Chaperons," "Sambo," and how Miss Tanguay can put it over; the dance that followed still shows her to be agile, and the way she gets on and off the stage with that butterfly spring peculiar to her, shows vivacity and "pep." Miss Tanguay at this point absolutely held up the proceedings, taking many bows, and finally was forced to do another recitation. Putting over to a good hand a poem about vaudeville being just like life. She could have taken a couple of more bows had she so desired, but was artiste enough to know when to leave. The writer reiterates his statement of last week that she is a "wonderful woman" indeed!

Charlie Chaplin in "The Kid" was shown following Miss Tanguay's "riot."

H. W. M.

SHOW REVIEWS

HAMILTON

Nine acts, in addition to the regular news and topics reels, made up a very late show this week. The closing act went on at about 5.17, but had no walk-outs. This seemed very unusual, until we remembered that no programmes had been given to the audience, and they weren't aware of the fact that it was a closing act. Which goes to show that it is only the fact that an act closes that, in the majority of cases, causes walk-outs.

The Ezuma Brothers opened. The team did a routine of risley work, and some good stunts, with a pole balanced on the shoulder of one, while the other performed atop of it.

The slide, announcing their service in France, won Marcelle Fallett and her mother a reception on their entrance. Mme. Fallett isn't seen for the latter part of the act, but takes bows at the close with her daughter, Marcelle. Mlle. Fallett offered two numbers of the classical variety, well-played, accompanied at the piano by her mother, and then did a popular and a ballad number alone.

Fanny Rice and Pop Ward started the comedy end of the bill successfully. Miss Rice includes Belle Baker, David Warfield, Nazimova, Bordonni and Foy in her impersonations, and does about the best Foy to be seen among imitators. The added effect is gained by the costume and make-up. Pop Ward showed himself pretty spry, and got a lot of laughs with his clowning in different bits.

"Chic" Sale received sufficient applause to come back and make a speech, in which he promised something new at his next appearance here—a new organ. However, Sale can go on using his present material for quite a while yet, for his characters are sure-fire.

Since Petrova, the writer, cannot think of any other "movie-stars" who have entered vaudeville, and offered something that really was worth listening to. Somehow or other, most of the picture people seem to have the impression that only their reputations are necessary to get them over, and that seems to be the fault with Virginia Pearson's and Sheldon Lewis' offering. The vehicle, with all due respect to Mr. Lewis, who, Miss Pearson announced in a curtain speech, is the author of it, is not well written, and even if written better, has a plot that has been done to death. To make matters worse, the acting of the company is too "movie-serialish."

We may mention here that other orchestra directors might listen to the music played to the Topics of the Day at this house. It is so arranged that it doesn't detract from laughs, and fills the void left by no music at all.

McCool and Gildea did a lot of fair comedy talking about being Irish, and did some really good singing of Irish numbers.

Burton Green entered before Irene Franklin did, and received a reception for himself, which showed that even though he didn't appear here last year, they still remember him. Miss Franklyn is more youthful than ever, and proves it in her "dirty-face" number. There are few past eighteen that could do it half as well. We are under the impression that Miss Franklyn is over eighteen. Her other numbers are also effective, though the audience, as well as the writer, missed some of the old ones.

Bert Gordon and Gene Ford still do the same routine done by Bert and his brother Harry some years ago, and do it in a manner that makes it just as strong a comedy vehicle as it was in those years.

The Reynolds, one man and two girls, closed with some dancing, the best of which was shown by the man towards the finish of the act.

G. J. H.

ROYAL

A good opening act is Marlettes Marionettes, an ingenious production of comedy and novelty in puppetland.

The Transfeld Sisters display their versatility as musicians by playing wind and string instruments, and closing with several selections on the xylophone. Both young women have a good stage appearance, are gowned becomingly and sell their selections in an applause-winning manner.

Kara had a good spot for his juggling turn, and all of his feats are executed in a way that is productive of plaudits. Assisting him is a chap representing a waiter, the setting being that of a restaurant. He was well received.

Al Raymond in his discussion of things topical broke slowly, but got them as soon as he mentioned the subway, or as he terms it, the "stuffway." It seems that all that is necessary for a monologist to garner a giggle is to drag in New York's underground transit system.

Burt Gordon and Gene Ford won a real spontaneous hand. Miss Ford wears a striking costume, which accentuates her figure. She is also the possessor of a good voice, which seems doubly good when placed in juxtaposition to that of her partner's. Gordon's lack of vocal ability gives rise to the comedy and almost every move he makes warrants a laugh.

"On With the Dance," styled a satire on legomania, is all of that, and as offered by Masters and Kraft and a company of four, went over to one of the best hands of the afternoon. The duo, after escaping from the musical comedy jail and breaking into a safe marked "Vaudeville," go into a dance routine that entails almost every kind of stepping. Both boys are clever and versatile dancers, while those in support are almost equally capable, especially Louise Dale and Elsie La Mont, two attractive little misses, who work nicely in several dance duets. Grace Masters makes a pleasing figure, and does well with several singing numbers, while Bobby Dale also cavorts in a manner that brought down well-deserved applause.

The Bernivici Brothers are both clever violinists, but some talk injected towards the close of their turn has little punch, and means nothing.

Billy B. Van and James J. Corbett got them at the start, and maintained a firm grip through the balance of their time on. Van is a capable showman, who never loses an opportunity to get a giggle, while Corbett does all required as the straight. The popularity of the duo in itself was probably enough to send them off in the hit column.

Daley, Mack and Daley inject both comedy and artistry into their roller skating act, and held most of them in to the close.

"Ladies of the Jury" reveals a jury room in which a dozen females, representing a jury, decide the fate of a murderer in a laugh-provoking manner.

Almost every manner of female is represented, ranging from a soubrette down to a man-hater of antique vintage. Among the others are a gullible little bride, a high-minded suffragette, a sentimental lass, a giggling maiden, and a stage-struck miss. All of them are well equipped with meaty lines and none of them fail to get over to laughs. A violent discussion results from the attempt of the forewoman to determine the guilt or innocence of the prisoner, who is accused of stabbing his wife to death because she cooked his eggs in a style not to his liking. The sentimental miss wants him acquitted because of the color of his eyes. All but the forewoman side with her, and the latter is won over when one of the group learns that a bargain sale is to be held in one of the downtown stores.

J. Mc.

RIVERSIDE

The Parker Brothers substituted in the first position for Van and Emerson, one of whom broke a finger and was unable to work. The Parkers presented a strong-arm act that is novel, entertaining and daring in its conception.

Boudini and Birnard, in an accordion act, held the second position and succeeded in entertaining with some excellent music. They offered a variation of numbers, ranging from classical to national and popular. Both make a good stage appearance, the girl displaying charm and ability. They work nicely, and have a neat act. One fault was to be found. The swaying movement while playing was too accentuated.

Third position fell to Jean Adair and company, the latter consisting of two men, Phil Adams and Stanley Hughes, and a young miss, unbilled. The act is entitled "Any Home," and tells of a much abused wife and mother who revolts and teaches her family a much needed lesson. Miss Adair is well known for her characterization of such types, and has added another good piece of work to her credit. Adams, as the father, does very well, and Hughes makes the boy a likable young chap, despite his faults. The girl is sweet and looks very pretty. She is clever.

Whiting and Burt were a welcome addition to this admirably arranged bill. This couple have a means of putting over songs that is distinctly individual. They are clever performers in their particular field, and are unquestionably ahead of their competitors for honors. They ended their act all too soon for us, and for the audience, too. They are doing two of their old numbers, and a bit from their revue. The act was a treat.

Bostock's Riding School provided a few minutes of the heartiest laughter the writer has ever heard from a "plant" act. Some clever riding stunts are shown prior to the introduction of the "training school for promising circus riders" is opened. When the school opens the laughs begin coming and never stop till "school" is over.

Frank Gaby opened after intermission and presented a ventriloquial comedy turn that stopped the show. Gaby is a clever entertainer, and has a very cleverly constructed monologue. His introductory number is a clever play upon his name. The rest of his act proves to be even better than the opening number, and keeps growing better until the finish, which sends him off with a whirlwind of applause. He worked hard and earned it.

Francis X. Bushman and Beverly Bayne, in a satire on the over-rich, entitled "Poor Rich Man," held the headline honors and were undoubtedly responsible for the predominance of the female element in the house, unusually well filled for a Monday matinee. The turn is constructed along "movie scenario" lines, with a plot that would make an excellent movie. It is not intended to be taken seriously and afforded quite a deal of amusement to the audience. Both of these stars lived up to the audience's expectations, as was evidenced by the applause that greeted them and the number of bows they took at the conclusion of their act.

Gallagher and Rolley, in "At Palm Beach," afforded several minutes of entertainment with a cleverly worded bit, in which words were parlayed, laughs delivered and class in presentation shown. This duo are two of the smoothest workers the writer has ever seen, and their method of delivering old gags along with the new in a manner that makes for sure-fire results was productive of the desired effects. They scored heavily.

The Sensational Valentines closed the show with a novelty aerial act. Their concluding stunt is really sensational, and quite novel as well. They held the audience till the finish, and earned a hit. They worked for it, too. The act is neatly arranged and properly presented.

S. K.

VAUDEVILLE

COLONIAL

The Four Ortons, in their snappy and fast wire act, set the ball rolling nicely. The dance steps on the tight wire and the girl's feats, together with the comedy, make up a good act of its kind.

Sissie and Blake, in the second spot, have played this house quite a number of times; they scored, especially with the trench song, which remains the outstanding feature of the act.

Jack Kennedy and company in a "Golf Proposal," just went fair—just. The act is built along a small-time idea, old-fashioned style of comedy, and the best thing in it is the dancing of the young fellow and young girl, which was graceful.

Anna Chandler, with Sidney Lanford, succeeded in making their usual hit and taking a couple of encores to good applause; this act has been seen by the writer several times, and each time it went over strong.

D. D. H. was billed for the next spot, but appeared later in the bill, as he is doubling the Palace this week.

George Roesner filled the position, and filled it nobly. Roesner is a great character actor, has a keen sense of comedy, a clever and smooth technic and no equal on the vaudeville stage in the delineation of character studies. His knowledge of dramatic values bespeaks long experience, and he was the laughing and applause hit he merited.

Harry Puck and company in "Everyman," an act written and staged by Billie Shaw, closed the first half, getting over very well; see under New Acts and Reappearances.

D. D. H. opened the second half, and verified the impression his appearance at the Palace in the afternoon gave this reviewer. He holds them wonderfully well, holding back the applause till the finish of the act; in other words, letting it accumulate, and by this method it is all the stronger. This method was, according to the recollection of the reviewer, used by only one other monologist, Joe Flynn.

This is intended in no way as a comparison with Flynn's monologue, for D. D. H. has a style and material all his own, and is surely a vaudeville find.

The Marmein Sisters and David Schooler had rather a tough time of it during the act; the gallery behaved very badly several times, kidding, yawning audibly, talking and walking. This was especially noticeable in Schooler's third piano solo, which is unnecessary and too long, does not make for speed, and the kaleidoscopic movement the audiences have been taught to expect in vaudeville.

Schooler is a wonderful pianist, in fact one of, if not the very best in vaudeville, and yet he is not a vaudeville pianist, but is more of a concert virtuoso. His Liszt's "Campanella" was very well played. The girls do the toy dance well, and the bird dance interpretation was clever. The act is too long, and could be shortened.

Demarest and Collette, who played around New York pretty regularly last season, have not been seen at this house for some time. They got a good many laughs with the use of a plant in the balcony, who called for various selections to be played. This calling for songs or selections from the audience seems to be bad; it always upsets the audience and gives those inclined to be, in their opinion, humorous, in the gallery a chance to be rough. Several unaesthetic remarks were made by a kid in the gallery, which finally annoyed Demarest and nearly broke up the act at one point. He asked a friend of his by the name of Bill, in the orchestra, to go up and choke the kid, who said, "Play 'Who Put the Socks in Mary's Soup.'"

Howard's Spectacle, a trained pony and dog act, closed the bill, holding most of them in and getting over well. The trappings are neat, the horses' hoofs gilded, everything clean and spick and span, and presented in a showmanlike manner.

H. W. M.

SHOW REVIEWS

ALHAMBRA

Ten acts this week. Ten acts, and out of the ten nine do either acrobatic or dance work. The tenth is an aerial act, which is the first cousin to an acrobatic offering.

The athletic and dance carnival is led by Rekoma, who starts it going with a routine of equilibrist work. Rekoma works in good form, does it in a quiet manner, and incidentally delivers some extraordinary stunts.

The acrobatic work has evidently been arranged alternately with the dance numbers of the programme, so Russell and Devitt follow Rekoma, doing what would be styled by some, plain ordinary "hoofing," which really is too good to be placed in that category. Incidentally, we forgot to state in our opening paragraph that contortion is also well represented. Rekoma does some, and Russell and Devitt, in the second spot do quite a bit of it, intermingled with the dance-work. Some sensational somersaults are also put over with a bang.

We mentioned only the aerial act as different, and some may think that we forgot to leave Mabel Burke and Company out of the dance and acrobatic catalogue. But the fact remains that Miss Burke does a tiny bit of a dance, which entitled her to an admission card. Helen Bell Bush, who accompanies at the piano, dances with her in the tiny bit, and also harmonizes very nicely in various song bits, in addition to a vocal solo of her own. Miss Burke looks charming and sings very well.

Toto does acrobatic, contortion and dancing work. And does all three a la Toto, which is always pleasing.

All honor to Collette, of Demarest and Collette. The only pretty girl on the stage or off who wears a dress that actually reaches below her ankles! Surprising, but true. Demarest also does acrobatics and dancing, in addition to some comedy that had them hysterical.

Even William Kent and Company, the "co." consisting of Miss Elsie Shaw and Mr. Elliot, offer dancing, though the offering is supposed to be a sketch. We wish Kent would decide whether he is going to do Leon Errol or William Dooley. He doesn't seem to be quite decided in this act, and does both. More of Errol than anything else. The audience liked him.

A very rare item is a juvenile pair that don't overwork their personality. "Skeets" Gallagher and Irene Martin are that pair, and they have plenty of personality. In addition to being a cute duo, they offer a very neat routine of talk, songs and also dancing.

"Bubbles" re-introduced William Kent to the audience, who had evidently gotten over his Errol character, and acted more like William Kent. It also introduced some very pretty scenes, especially those of the "Bubble" dance, the "Doll" scene, and the "Vampire" number. Other introductions included Queenie Smith, a little lady who looks sweet, dances delightfully on her toes,—in fact very, very nicely, but who does not quite come up to Marilyn Miller, when she tries to sing. Incidentally, it introduces Marjorie Leach, who plays the part of a slavey, and who, though handicapped by few lines, and some poor ones, does excellently with them all. Her character showing is great, and with a little more to do, this Miss Leach will undoubtedly prove that she is more than a comer in the eccentric comedian line. Robert O'Connor also does very well.

Avey and O'Neil work in black-face, and while most of their lines have been heard before, are delivered effectively by these two. The dancing, especially at the finish, served to send them off a hit.

And the Silverlakes close the show.

G. J. H.

81st ST. THEATRE

The Novelty Clintons got a lot of them coming in but still they managed to get over to a fair hand, some of the tumbling feats of the male member of the duo meeting with enthusiastic applause. The program states some "extraordinary jumping by Mrs. Clinton's Husband," and the husband lives up to his billing. But then again husbands nowadays have to do a lot of jumping if they want to keep ahead of their better-halves.

Lucille and Cockie are two parrots who under the direction of a stately and well-gowned brunette did their best to keep the auditors in good humor. Some of their chatter was unintelligible, but a lot of it got over, especially the manner in which one of them chirped "Of you darling." The affected jealousy of the other, followed by a crying fit, also proved effective. The turn seemed to meet with approval for which the utmost credit must be given to the woman who conducts herself as a most capable showwoman displaying marked patience and getting every thing possible out of what might easily prove to be an interesting turn.

Keegan and O'Rourke have an entertaining little offering which won them laughs and plaudits. Keegan is a dapper chap while his partner is anything but mean to look at. After opening with a duet they have a quarrel which culminates with the girl declaring she will walk out on him. The usual line of cross-fire in such a contingency takes place interspersed by vocal numbers, singly and in duet.

A comedy skit, entitled "Birdseed," gives Frank Davis adequate chance to bring into play his breezy personality and capably assisted by Adele Darnell, a cute little miss, he easily carried off the laugh and applause honors of the bill. Davis is a rapid worker and once he got them laughing he never let up. The setting for the turn depicts the exterior of a cottage. As the young lady is about to place a bird-cage outside of a window Davis breezes by, takes a look, stops and proceeds to garner laughs while he represents himself as a salesman of Brazilian bird-seed.

His rapid line of chatter overwhelms the young lady the while it keeps the audience in a gale of laughter. Most of the lines are meaty and prove especially punchy as handled by Davis. Eventually he invites the girl to dinner. She accepts and selects a fastidious hotel as the place to go. Having only sixty cents the rapid-fire salesman gets out of the predicament by proposing to her.

Eva Shirley with the capable assistance of Al Roth and Fld Gordon's exponents of jazz scored a decided hit in the next to closing spot. Miss Shirley is a dainty little lady with a sweet voice and has the happy faculty of being able to put over a classical number as easily as a syncopated one.

During the interim between her various vocal selections, Al Roth and the jazz artists set a fast pace, the violinist along with the eccentric dancer coming in for some sturdy handclapping. For those who like such style of dancing Roth is a marked hit, his gyrations resembling a cross between a fellow with St. Vitus dance and a doughboy troubled by cooties. In fact from the way he shimmies we judge that Roth must have put in time in France.

Jimmy Duffy and Mr. Sweeney, as they are billed, have a hokum act, which, while it garnered a number of laughs, is anything but artistic. Most of the work is sloppy, while as a medium to winning chuckles one of the duo wears a soiled towel hanging from his waist. Their particular style of hokum became monotonous after a while but still the laughs came, which shows it isn't what you do or how you do it, but what you can get away with.

J.Mc.

NEW ACTS

(Continued on Page 12)

LOU AND JEAN ARCHER

Theatre—Orpheum.

Style—Novelty.

Time—Seventeen minutes.

Setting—Full (special).

The stage is set to represent the interior of a designer's studio, and the surroundings are such that they would be an inspiration to an artist of any kind. Lou appears as the designer, and sings a number in which he tells the audience that he has been supplying New York managers with all their wants for years past. Zeigfeld was his first, and for him he created the Broadway show girl. The back drop then parts, showing Jean attired in a gown of gold cloth with pantaloons effects, and black beads strung from the shoulders throughout the gown. She sings a number anent being the Broadway show girl, and the two do a neat little dance.

Lou followed with a well executed eccentric specialty, after which he introduced a Chinese number in which he and Jean participated, she as a Chinese maiden, and he as an American naval officer. In this Jean demonstrated her ability along dramatic lines, and surprised the writer beyond his fondest expectations. Lou then sang a few lines in which he tells of having picked several Bowery types for Griffith. He and Jean sing a number called "De Queen of de Movies," followed by a Bowery dance which for speed, cleanliness and conception rivals that of any in the business. They closed to thunderous applause. The act is staged with more artistic taste than the writer has seen in a vaudeville offering in many a day. These two young folks have charm, personality, versatility, ability, grace, stage presence, and above all, a vehicle that could not be improved upon even should the attempts be necessary, and it is not Music, settings, gowning, all are perfectly appropriate and admirably conceived. The act is big time from the word go, and should be accorded a feature spot, for few acts of its kind are to be seen. It is unquestionably the daintiest and most entertaining two-act of its kind the writer has had the opportunity of seeing. It is entitled "Tailor Made," and as far as the writer is concerned, when seen, ended all too soon.

S. K.

AL FIELDS

Theatre—American.

Style—Comedy.

Time—Fourteen minutes.

Setting—In "one."

Before a drop painted to represent Atlantic City, Al Fields wheeled on Con. Roddy in a rolling chair.

After a few words of conversation, Roddy steps out of the chair, and Fields opens up various hidden compartments in the chair, taking therefrom glasses, bottles, a towel, and even a small brass bar, just to make the customer feel "at home." This was productive of several "smiles" on the stage and laughs from the audience.

The remainder of the act consisted of comedy talk, which went for good laughs, the straight "feeding" admirably, and Fields, the veteran comedian, putting the laughs over with the same facility and ease as in years gone by, when he was the laugh-getter of Fields and Ward and Fields and Lewis.

The writer has not seen Fields for quite a number of years, but he seemed just as funny now as he did then, the act making a hit in a difficult spot, following the aggregation of picture stars who preceded him at the performance reviewed.

H. W. M.

VAUDEVILLE

AMERICAN

(Last Half)

The Parshleys, man and woman in Pierrot costumes, open with playing of snare and kettle drums and then do a number of selections on a xylophone, playing at a fast tempo. Changes of costume are made, the woman looking quite shapely in short pants and white tights. Went over very well in the opening spot.

Pantzer and Sylva open single, one doing a number, "Why Are the Chickens So High?" and is interrupted by apparently, a house policeman. The policeman afterwards proves to be his partner and the two do some excellent acrobatic work. The partner being of foreign extraction, the illusion at the opening is well carried and is one of the best plant-in-the-audience stunts, ever seen by this reviewer.

Burke and Touhey, in the same act we have reviewed several times in these columns, were a laughing and applause hit.

The Ruloff and Rulowa Russian Imperial Ballet is a very good act with pretty and shapely girls who dance in bare legs, gracefully and with admirable technique and execution. The man and woman leads are both excellent artists and scored heavily. The running dive to a low catch, the Russian steps by the man and the volplane finish are worthy of special mention. The act is well staged and one of the best of its kind in vaudeville. Took definite applause, going over strong.

Brown and Slinger will be reviewed under "New Acts," they went over very well.

Helen "Smiles" Davis had a party all her own, for many picture stars were present to whom she sang a parodied version of a published number and recited a poem; they all came on the stage at the end of her act; for detailed description see under "New Acts," and also in another column.

Al Fields, assisted by Con Roddy, had a hard spot following the aggregation of high salaried celluloid artists, but held it down nicely; see under "New Acts."

Wright and Wilson, two men in Scotch makeup did some clever acrobatic feats, tumbling and barrel jumps in a manner to win decided approbation; held most of them in and made a hit.

H. W. M.

COLISEUM

(Last Half)

There is one novelty about the overtures here that make them as vital a part of the program as any of the vaudeville acts and that is the billing given them. Every overture is programmed, the story and a short synopsis of the piece selected is printed on the programs. This half of the week, the selection consisted of "The Herod Overture." Incidentally it might be mentioned that at no other vaudeville theatre in the country, to the writer's knowledge, is as much attention paid to the proper care of music, as at this house. A very noticeable addition was a new Steinway grand piano, for acts to work with, which the house purchased this week, said to be worth \$8,500. Not only has the instrument wonderful sound, but its rich mahogany construction dresses the stage for an act.

Van Cleve and "Pete" were the opening vaudeville turn. Van Cleve can still do blackface comedy effectively and with "Pete" got plenty of laughs.

Ryan and Ryan didn't take any bows at the close of their act on Thursday afternoon, although they could easily have done so, for their dancing on the "shoe stilt" sent them off to a very good hand. In addition to good dancing ability, Ryan and Ryan are an attractive team, and have arranged their routine well.

William Gibson and Regina Connelli are still doing Aaron Hoffman's "The Honeymoon" sketch, which scores as strongly as ever. The one big change in the act, from last year, is the dog "Toots," which is either a new one, or has grown to about twice the size it was last year. Incidentally, Gibson is doing a new speech at the close of the act.

Gertrude Vanderbilt was programmed to appear here, but was replaced by Vaughn Comfort, assisted by a pianist of no mean ability. Comfort is the typical Irish tenor in appearance, and while he showed signs of having a very good voice, it was evident that he had some throat trouble on Thursday afternoon, so he was compelled to sing over his notes in one or two places, and resort to a falsetto.

The Great Lester won't have to go to the trouble of displaying any sensational stunts in ventriloquism, as long as he can deliver a line of talk that is as entertaining as the offering he did here. Lester does some very good work in the way of stunts but it isn't that so much as the showmanlike way in which he sells his material that gets him over to a great hand at the close of this act.

Dillon and Parker, assisted by a very pretty girl who plays the violin capably, and also does some talk, and a youthful pianist, closed the show. The offering is pleasing throughout.

G. J. H.

PROCTOR'S 58th ST.

(Last Half)

Ethel Pyne, a rather attractive little girl, might have been seen to better advantage in a spot further down on the bill. Her turn entails songs and dances in which she is assisted by two young men. See "New Acts."

Pete Curley Trio devote most of their time to a line of chatter in which old and new gags are nicely mixed. Curley, as the Gaelic custodian of a baggage room at a railroad station, gets off most of the comedy effectively, although his dialect is not as good as it might be. Assisting him are a young couple, sweethearts, who have had a quarrel. When both claim an alligator bag Curley starts the laughs going.

Libonati plays the xylophone in most approved style. He is a pleasant looking chap who loses little time in going through his routine. A medley of syncopated numbers for a close earned him two bows.

A number of laughs resulted from the burlesque love-making of Keene and Williams. The girl gives a good characterization of an unsophisticated back-country maiden and gets her lines over effectively. Her partner serves capably as the foil in the role of the dashing young city chap who attempts to woo the maiden from the chores with the aid of a cut-glass engagement ring.

Harry Jolson, through the medium of a young woman, let it be known that he is Al's brother and while he is singing the young woman comes on and interrupts him telling him that she is a reporter and wants a story. The ensuing dialogue means but little. Jolson follows with several numbers, assisted by a plant. In one the young woman acts as assistant. Her effort in this line is weak and she might just as well confine her efforts to the scribe bit.

A Trip to Hitland proved a solid hit, winning laughs as well as applause. Bobby Jones handles most of the comedy and all share in getting the numbers across. The turn is essentially the same as when seen at the better houses.

J. Mc.

KEENEY'S

(Last Half)

Rose and La Belle, two girls in a piano and singing act, opened the show. They offered a routine of song numbers that made a hit with the audience, and was very well received. They make a good appearance and deliver in acceptable style.

The Luths Brothers, in a novel musical act, held the second position. We say musical advisedly, because a great part of the act consists of instrumental work by both. One of the brothers is armless, and he gives a wonderful exhibition of dexterity in the use of his toes, which he uses as easily as most people use their hands. The act held the attention of the audience throughout, and was given a thunderous send-off when it had finished.

Lanigan and Haney held the third position. They should have been further down on the bill. No evident attempt was made to clear the stage of the debris left by the preceding act, and inconvenienced them to no small extent. Another handicap they worked under was the butchering of their music by the orchestra. Despite these handicaps, however, they scored a good sized hit and deserved to. See "New Acts."

The Four Ushers were fourth. The act came out unannounced, and thus much of the value of the novelty of the act was lost, because the fact that the girls had once been ushers was unrevealed to the audience. The girls have good voices, and sing a number of popular songs well. The only fault to be found was with the soprano, whose voice was used with too much force. The act took several bows.

"The Heart of Annie Wood," an allegorical sketch, in which Hermine Shone originally appeared, was next. The act is nicely put on and the people in it are clever. Its story is simply and effectively told. The act registered emphatically. It tells the tale of a country girl who does not know whether the call of the city or the country is stronger within her, but who finds out through the medium of a dream, that there's no place like home.

Jones and Sylvester, with their comedy and vocal efforts, had little trouble in cleaning up and taking two encores. Their act has been reviewed in these columns times innumerable and further comment upon their material or efforts is unnecessary.

The Three Jeanette Girls, otherwise known as "Les Genis," closed the show with a ring and trapeze act that won considerable applause, and held interest. Several gymnastic and acrobatic feats were cleverly performed and generously applauded.

4 ACTS SIGN WITH CIRCUS

The Martinez Troupe, the Moll Brothers, Olga's Leopards and the Four Roeders have been recently placed with the Ringling Bros. circus by the Wirth, Blumenfeld Co.

PROCTOR'S 23d ST.

(Last Half)

Watson's Dogs presented the usual routine of dog acts along old-fashioned lines; a dog on its hind legs rolled a ball down a flight of steps and the somersault backs were good. Went over fair when reviewed.

Gilmore Corbin started a monologue in a minstrel style used by Al Tyrrell and more particularly Harry Shunk, a follow-up gag style. It proved a soporific as far as the audience was concerned and he did not get a wrinkle. He started a poem but the gallery started to kid and finally one said "go sing a song," which disconcerted Corbin and he walked off.

John W. Ransone and Company followed with the act that we have reviewed in detail before; it went over very well, due mainly to Ransone's clever handling of the part. The girl says, "doesn't it make the blood tinkle;" she no doubt means "tingle."

Fred and Marjorie Dale, with a very good act neatly presented, followed; see under "New Acts."

"Once Upon a Time," which was seen earlier in the season with Jack Connors Princeton in the part of the wise talking fellow about town, now has a new man in the part. His conception is somewhat different, but the lines are strong on comedy and the part would almost play itself although the young fellow did not handle it badly. This revamped idea of "Charlie's Aunt," is more thoroughly disguised than many of the others and with the settings, costumes and girls proved a hit at this house.

Darrell and Van were a decided hit in the next spot, although they had a hard time getting 'em started; see under "New Acts."

Flying Russel and Company closed the bill, opening their act with a shapely girl doing a vocal selection on a swinging seat attached to a trapeze by rose-covered ropes. The man did a number of fast tricks and stunts in which the girl assisted; got over well and is a snappy turn.

H. W. M.

AUDUBON

(Last Half)

It is impossible to conceive, when one sees the amount of entertainment furnished at this house for the price of admission, just why this house is not packed to the doors every performance. At present the house offers a regular vaudeville bill, a "Frank Fay Intimate Revue," Oumansky Ballets, a forty-piece symphony orchestra concert, films, ranging from news reels, comedies, to features; Wenger stage settings, and other things too numerous to go into detail about.

Travilla and Seal, consisting of a man and woman, and the animal billed, opened. They gave an exhibition of extraordinary under-water staying powers—the man particularly. A feature stunt was the man eating under water, keeping his mouth wide open at times.

May and Hill, man and woman, went over poorly, mainly due to a poor act, and the fact that neither is fitted for each other in this type of act. The male member is a juvenile type, boyish in appearance and actions. The woman is heavily built, possesses a good voice, but when she tries to be "ingenious"—the result is not so good. The talk in the act wouldn't be of any use to any team, no matter how much personality they had.

Harry Bulger, supported by a pretty girl and a young man, offered a bare stage skit that worked at the rate of a laugh a line, except during the time when the young man or the girl were doing a serious number. The material is very clever and the entire trio handled it excellently.

Salle and Robels do the regular pop house style of comedy, in the better house manner, simply because of the comedian, who delivers his stuff capably. This talk is fairly good, but the parody business is small-time. The trouble with the offering is that the performers are capable of much better than the material.

Frank Fay, attired in hat, overcoat and minus makeup, entered from the audience, and after a brief announcement, went on stage. Fay gave a miniature "Intimate Revue," calling out of the audience Harry Ruby and Bert Kalmer, who played and sang several of their numbers, and also three very talented kiddies, a little Miss Getchel, and a Master Lee and Miss Rosalyn, who were a riot. Fay himself, sang several numbers and told a few stories and handled all the bits throughout the act in his own manner that has made him one of the best performers in the show business.

G. J. H.

FRANK WESTPHALL TO WED

BOSTON, Mass., Feb. 28.—Frank Westphall, recently divorced husband of Sophie Tucker, is engaged to marry Dorothy Dickenson, local stock favorite, who played here last season in "Civilian Clothes."

CITY

(Last Half)

Lieutenant Thleton and Company, the "and company" being a French girl, opened with a shooting act and were followed by the Gallarini Sisters who played the accordion, trumpet and violin, making one of the hits of the bill.

McCurdy and Company followed with a sketch patterned along the same lines as several others, the son wanting to marry the daughter of a grouchy business man, the father giving the son a chance to "make good" and the son putting one over on the father. Received some applause and good laughs.

Moore and Fields, two men in blackface, did a routine of talk and some dancing. The dancing was very good and productive of applause. A song, "He's in the Jail House Now," went fair.

Chas. Althoff made a hit with his impersonation of an old man; his methods being natural and easy. The laughs were good and the playing of "When You and I Were Young, Maggie," on the violin, was productive of applause. Went over strong at the finish and could have taken an encore had he so desired.

The "Artcraft Revue," three women and four men, all of foreign extraction, tried harmonizing operatic selections. They received a fair hand at the finish through the singing of a selection from Faust, which was better than some of their previous efforts.

Mallen and Case, reviewed several times, went over fair; they are using the I. W. W. "I Won't Work"—gag that Morris and Campbell employ, also the "all in white except her neck" line used by Trixie Friganza.

The Aronty Brothers did some clever acrobatic feats, doing hand-to-hand and others. The trapeze work of one with the human support by the other was good and put them over nicely.

H. W. M.

HARLEM OPERA HOUSE

(Last Half)

Arena Brothers opened the bill with some strong arm and balancing feats. Interjected is quite a little comedy, a canine actor assisting them in the mirth manufacturing.

Frances Dougherty has a breezy personality and a fairly good voice through the medium of which she got over to a fair-sized hit in the second position. Several special numbers went nicely while a published song was accorded a spontaneous hand. A Scotch ditty proved effective, while an Irish number also got them. Besides singing, Miss Dougherty plays the piano. Her turn might be shortened a little without taking the edge off it.

George Rolland and Company have a good laugh-winner for the pop houses in "Fixing the Furnace." Rolland is assisted in the fixing process by a half-portion cockney whose appearance alone is enough to get laughs. Rolland is an easy-going chap who gets practically all of his lines over with a punch. The mannerisms of the other add to the comedy, and the piece has a good kick at the finish, the cockney doing a skyrocket after getting inside of the furnace followed by a can of gasoline.

Hann Trio, all males, go through a popular song routine with neatness and dispatch and registered a nice little hit. See "New Acts."

Hilda Carling and two other young women brought the bill to a close with a dancing turn, featuring symbolic dances. Miss Carling appeared to advantage in a sword dance and an Oriental number, while her two assistants gained plaudits in several well executed dance duets.

J. Mc.

ROUND TRIP TICKET ON PAN TIME

Acts playing the Pantages circuit, can now buy a round trip railroad ticket from Detroit, over the entire circuit, back to Detroit again, for the total sum of \$237.50. The old tickets enabled the artists to ride from Minneapolis back to Minneapolis. The new tickets can be used by the holder on the return from the Coast to Kansas City, to St. Louis, to Chicago, to Cleveland, to Detroit. They include all the side jumps with the exception of the Texas time.

This will save acts playing the Pantages circuit considerable in the way of traveling expenses, as the starting point of the circuit is now Detroit instead of Minneapolis.

KELLY CANCELS THREE WEEKS

George Kelly, who is appearing in the Middle West with his playlet, "The Flattering Word," has cancelled three weeks' work, in Terre Haute, Cleveland, and Akron, due to illness.

VAUDEVILLE

FRED & MARJORIE DALE

Theatre—Proctor's 23d Street.
Style—Singing, musical, acrobatic, dancing.
Time—Seventeen minutes.
Setting—Special, in "one."

Fred and Marjorie Dale have a very novel, neat opening; behind closed curtains, one hears, "You frighten me," "I'm getting nervous," in a woman's voice, and "Don't make so much noise," in a man's, all in subdued tones. The curtains part and man and girl are discovered working a ouija board, the talk leading into the opening number, the man going to the piano in "one" and the girl sitting on the piano bench.

The girl is of the auburn-haired type, and was attired at the outset in white satin costume, the bodice of which was ornamented with brilliants and trimmed with white net.

The opening number showed poor enunciation and diction on the part of both, hardly a word being understood, nor could the reviewer even get the title from a balcony box. It is entirely too intimate and not put across as it should be. A dance followed, in which the girl did some kicks, a fair hand resulting. A gag about Lipton was used with a "double feed," a style of some years ago, that of repeating the "feed," that has been thrown in the discards of late years as being unnecessary and slowing up the point.

The man, upon the girl's exit, did a vocal solo in strong voice, and sold it well to definite response from the audience.

Upon her re-entry the girl was attired in a costume of green satin, upon which were appliqued round spots of black. The costume was of the short trunk variety, cut panner at the hips and trimmed with black net. Some excellent kicks were done, and a number of acrobatic feats neatly accomplished, the best of which were the "monkey walk" while doing the back bridge, the back kicks to the head and the contortionistic run-around while resting on the head. These feats were one of the hits of the act, and deservedly so.

The man then played a rag on a saxophone and segued into a published Japanese number; the girl returned wearing a light lavender slip, played a saxophone, and the two did a conversation number, playing the answers to spoken questions, using song hits of years ago, such as "Shade of the Old Apple Tree," "I'm Sorry I Made You Cry" and "Break the News to Mother," which they harmonized well for a finish to a hand.

The man then played two saxophones at the same time, playing melody and his own alto, while the girl harmonized on her saxophone. Excellent tone results were produced and emphatic response attested to the novelty and merit of the "bit."

This was followed by the man playing a triangular shaped mandolin, while the girl did acrobatic feats, shimmied neatly, sat on the piano, sang a song, the man playing the accompaniment on the piano, and, for a finish, the two played saxophones, using a song number and talking the catch lines with the music tacit, and picking up the melody for the conclusion.

The act is exceptional in its construction, routine and staging, but was a big hit, and is a sure-fire applause getter. It would make a hit in a good spot on the big time, shows class, ability, technic, talent, professionalism, and is "there."

If the two will watch their enunciation and diction in their vocal numbers, particularly the first, already referred to, they will correct the only weak point noticed in an otherwise admirably executed offering. H. W. M.

NEW ACTS AND REAPPEARANCES

(Continued on Page 25)

DARRELL AND VAN

Theatre—Proctor's 23d Street.
Style—Comedy and singing.
Time—Eleven minutes.
Setting—"One."

The man seats himself at the piano and the girl, a tall, very thin girl, enters and uses her lack of flesh as a subject for comedy discourse. She was attired in a costume of white and green and wore a knit-tam of the same color, with a large green pom-pom at the center of the top, which covered a mass of auburn hair.

Long bloomer pants covered for the most part quite thin legs, which she kicked around as she told some old boys such as "beauty's only skin deep, you'd have to skin me to find it," "when I take a bath I'm always careful to get out before I pull the plug for fear I'll slip down the pipe," and used a couple that were "blue," such as "I'm not good looking, but I'm awfully good company"; "His wife is sick and I'm taking her place." None of these were good for laughs, and probably account for the fact that the act had a hard time getting them started.

A number, "Jealous of Me," went over to a fair hand, and then the girl told some gags, the man using the "double feed" noted in another act at this house, but which, with these two exceptions, has not been heard for quite some time. It is old style, and doesn't aid the comedy. After the conclusion of a gag, the girl forcibly hit the man in the face; this was rough, but found considerable favor at this house, the gallery seeming to enjoy it immensely. This was repeated a number of times prior to the rendition of "I Love a Boy and He Loves Me," used for a finish.

The act is rather rough in material, the man does little else than play the piano, feed a couple of gags, and serve as a butt for the girl's comedy.

A couple of bows were taken to good applause, and the act will get by on the medium time. H. W. M.

LANIGAN AND HANEY

Theatre—Keeney's.
Style—Comedy, etc.
Time—Eighteen minutes.
Setting—"One, plain."

Lanigan and Haney have a good act that is full of comedy, ability, personality and all the other needed ingredients of a good act. The one thing in the act that strikes us as being amiss is the great difference in the size of the two. Lanigan is twice as big as Miss Haney, and she looks so tiny beside him that much of the effectiveness of her work is lost.

Lanigan is a tall comedian, who has some funny lines and puts them over with a bang. Miss Haney is a comedienne of the "soubrette" type. Dainty, petite, and yet full of pep. How she does sell a number, too! She has a deep musical voice, and a style of delivery that hits a responsive chord on the heartstrings. When it comes to dancing there are a lot of imitators who would do well to watch her work. She dances with ease, grace, speed and precision, which makes for perfection.

The act is full of funny bits. Both performers are very clever, the woman exceedingly so. She has good looks, a figure, personality and ability in abundance. Lanigan is a clever comedian, especially adapted to the style of work he is doing. The act should land the better time. The one objection that could be found would be the divergence in size of the two. S. K.

HARRY BERRY AND MISS

Theatre—Greenpoint.
Style—Novelty.
Time—Fifteen minutes.
Setting—"One; special."

Harry Berry is one of those versatile fellows who does a little of everything and does it well. The act opens with the drop showing the stage entrance of a theatre. Voices are heard, and then the team is seen scurrying out of the stage entrance. They've been canceled. Of course, there is some repartee anent the suspended rehearsal, and finally they decide to rehearse in the alley. He plays the bones while she warbles a number. Then he performs a balancing stunt, utilizing a chair, which is balanced on a bottle perched on an ordinary parlor vase, inverted. They follow with a double vocal number, the drop rising partly to disclose a piano, which the girl plays. After the number they do a musical number in which she plays the ukelele, he the bones, and both sing. For a finish she plays the "uke," and does an acrobatic dance. Berry does everything he attempts well, and the girl adds charm and "atmosphere" to the act. She looks pretty, sings fairly well, and handles her instruments nicely. The act should fill the bill for the second spot on the better time, but needs working to get it set. S. K.

LEWIS AND HENDERSON

Theatre—Proctor's 23d Street.
Style—Singing, whistling and violin.
Time—Fourteen minutes.
Setting—"One."

Two girls, the younger looking of whom plays the violin well, while the other accompanies her on the piano. Both dressed and made their entrance after the manner of the Wilton Sisters, in fact, the act seems patterned along the same lines.

In the violin work, the young girl showed very good attack, tone and technic, but lacked poise and artistic bowing; her opening solo received a good hand.

A double number was then "talked" by the two, and a whistling solo was announced, the announcement being unnecessary, and followed by the still more unnecessary "I thank you," which sounds amateurish.

For a finish, the pianiste played a banjo, while the other played the violin and danced. Fair hands were received for a couple of bows. Needs considerable bolstering up and a better routine before the better houses can be hoped for. H. W. M.

JANE AND MILLER

Theatre—Greenpoint.
Style—Dancing.
Time—Ten minutes.
Setting—"Three; special."

This duo uses a cyclorama drop in three, made of dull yellow material, with gold embroiderings. Man and woman make up the team. They open with a number in which they sing a song and dance at the same time. Following this the man offered a solo number, in which he displayed some clever stepping. A toe dance by the woman came after this, and they closed with a double jazz number that sent them over for a good hand. A good act, that will do for number two spot on the family time, may even fill the bill on the better time, but has nothing extraordinary about it. Both are good dancers, and make a good stage appearance. The turn is well dressed, and presented. S. K.

PINNEY JARRETT & CO.

Theatre—Audubon.
Style—Children's playlet.
Time—Twenty minutes.
Setting—Full stage.

One man, who is seen on stage for about two minutes, and four children ranging in ages from seven to thirteen, offer a dandy farce that would get over on the merits of the playlet itself, but has added to that asset the personalities of the four children. A boy and girl, about thirteen and twelve respectively, and another mixed team, about seven and eight years old, make up the juvenile quartette.

The older couple were formerly seen in a sketch called "Just Suppose," with two other kids. The girl of this team is exceptionally pretty, and drew remarks of admiration from the audience on her entrance. She hasn't conv looks, but also reads her lines well. However, when it comes to reading lines, the other kids in the act aren't far behind her.

These kids are offering one of the most entertaining and appealing sketches that has been seen for years. Mainly because they have been given an act that was written for children, and not one with a lot of wise cracking lines that detract from the natural appeal a child performer should have.

Yet, with all its innocent humor, the author of the playlet has not overdone the turn with so-called "cuteness." The lines are natural; and contain sufficient punch that avoids boring even some of those self-styled "child-haters" that are sometimes found in audiences.

The action is laid in a dentist's office. The older boy and younger girl are the Doctor's children, and have been put to the job of entertaining the older girl and younger boy while the D. D. S. gets ready to extract a tooth from the boy who is the patient. The girl is supposed to be his sister.

The bits employed are screamingly funny, and would do credit to even older performers. One of the kids tells of his father's being a dentist and he could have his teeth pulled for nothing. The other comes back with the remark that her uncle is a doctor, and she can be sick for nothing. Whereupon the other girl reminds them that her uncle is a minister, and the doctor's niece says, "Oh, then you can be good for nothing!"

Most of the comedy is pulled with the three kids getting the one with the bad tooth accustomed to what the dentist is going to do with him.

The act is sure-fire, and with this quartette handling it, couldn't miss on any bill. G. J. H.

WILLIAMS AND TAYLOR

Theatre—American.
Style—Comedy, singing, dancing.
Time—Fourteen minutes.
Setting—"One."

Two colored boys made up black and tan open with an "essence" dance that was technically accurate and extremely neat.

Some talk followed to good laughs and was followed by a neat dance with some nifty taps.

The big fellow did a number working along the same lines as Bert Williams; the song entitled "'Cause I Don't Believe in Talkin' to Nothin' No Time, I Can't See" was reminiscent of Williams' song of years ago "'Cause I Ain't Never Done Nothin' for Nobody," and was put over well to good results.

For a finish both did solo dancing and ensemble at the end; the dancing was a positive riot, sending them over strong to many well deserved bows.

This act could hold a good spot on the big time and would be a hit in almost any position, being one of the best two men colored acts seen this season. H. W. M.

LONDON

PARIS

FOREIGN NEWS

SYDNEY

MELBOURNE

ENGLISH TOURING CONDITIONS
PROMISING FOR NEXT SEASON

Managers Have Much to Contend with, but Have Even Break for Success—Country Has Not Abandoned Theatre Going Despite Hard Economic Conditions

LONDON, Eng., Feb. 26.—The condition of the touring branch of the theatrical industry in this country has come in for serious discussion by the Actors Association and the Association of Touring Managers. The reason for this discussion is the activities of the A. A. to revise the existing Standard contract held by the A. T. M. and itself, with a view to changing certain clauses which it thinks should be amended. It is endeavoring to straighten out many difficulties which now exist due to these clauses, because of changing conditions in the theatrical industry. The A. T. M. is also trying to reach an agreement with the A. A. on the same points.

With a view to informing managers and actors of conditions throughout the country and their effects upon the touring companies, a survey of conditions and prospects has been printed in the various theatrical papers of the country in which the labor and financial conditions in the larger centres of industrial and theatrical activity have been carefully studied and reported. The condition of the theatre is dwelt upon, the tastes of the public recorded, and the possibilities of success for touring companies outlined. Judging by the survey the theatrical business throughout the country has not suffered materially by the depression noticeable in other industries following the consummation of peace and the setting in of the reconstruction period. However, the demands of the different sections of the country vary, and the various branches of theatrical activity are accordingly affected. Every centre of industry and finance has been accurately covered,

and existing conditions laid bare. The general outlook, however, is favorable, provided the producers of touring shows can overcome the ever increasing rise in the cost of production which has been evident of late.

The touring managers have been faced with the problem of higher rentals, higher hauling and transportation charges, and increased cost of materials as well as an upwardgoing scale of recompense for the actor. They have been unable, however, to secure an increase of income, due to the depression of labor, which has caused a tightening of the public purse strings. A means of righting conditions so that the touring managers will be able to put out their shows and stand an even chance of success is being sought by the A. A. and the A. T. M.

The survey shows conditions in some of the towns as follows: Birmingham is industrially well fixed, although there is a lot of part time and unemployment. Theatrical conditions have not been affected. Bristol shows a large number of unemployed, and a tendency to falling receipts, although business has not been vitally curtailed. Edinboro has suffered no change, amusements are at top-notch and many new enterprises have sprung up. Business is exceedingly good. Glasgow reports capacity, with the pantomimes doing the best. Conditions promising. Leeds shows a slight depression with a tendency toward the lighter forms of amusement, while Liverpool shows an increase of amusement seeking public.

VESTY WINS CONTRACT SUIT

LONDON, Eng., Feb. 26.—Charles Vesty, who does a vaudeville act with Little Irene, won an action against D. J. Bertino, a travelling music hall manager, in which he claimed cancellation and breach of contract. He alleged that in October, 1920, he was engaged to appear at the Palace Haywood, Lancashire, the week of the 25th. On the 21st he was notified of his cancellation, and was unable to fill the week with other bookings, losing it entirely. He was awarded one week's salary and costs.

PLAYRIGHTS PRODUCE PLAY

LONDON, Eng., Feb. 26.—The Playwrights Theatre, a new producing society, made its first public presentation recently at the Ambassadors, where it gave its first monthly matinee. The play was entitled "Moleskin Joe" and is the work of Patrick McGill. It was dramatized from his book "Children of the Dead End." Ben Webster did the producing, and Caleb Porter, Henry Caine and Jane Grahame were in the cast.

TO DO "THE REBEL MAID"

LONDON, Eng., Feb. 26.—Robert Courtneidge has in preparation, by arrangement with Sir Alfred Butt, a new play by Alexander M. Thompson, with music by Montague Phillips, entitled "The Rebel Maid," which he is to produce at the Empire, with Clara Butterworth, Thorne Bates and Walter Passmore as the principal players.

"TONS OF MONEY" IS NEW PLAY

LONDON, Eng., Feb. 26.—Will Evans, who has written a number of successful vaudeville sketches, has with a lyricist known as "Valentine," completed a three act play entitled "Tons of Money," which J. Bannister Howard is to produce shortly in the West End.

"SAFETY MATCH" BURNS BRIGHTLY

LONDON, Eng., Feb. 26.—"The Safety Match," Ian Hays' latest play, is playing to capacity business at the Strand, where it was produced recently by Arthur Bouchier. When the run of the play is completed, Bouchier has a new piece entitled, "Push," written by Horace J. Vachall and Major John Kendall, which he will put into the theatre.

McKINNELL ANNOUNCES PLAY

LONDON, Eng., Feb. 26.—Norman McKinnell, the latest addition to the ranks of this season's actor-managers, will assume charge of the Comedy Theatre the second week in March when he will produce there a new play entitled "The Ninth Earl," by Rudolf Besier and May Edginton.

"EVERYMAN" FOR HOLIDAYS

LONDON, Eng., Feb. 28.—The revival of "Everyman" at the Westminster Church House, by Ben Greet recently will continue throughout the Lenten season, and will also be given each afternoon during Lent at the "old Vic" and twice daily there during the first three days of Holy week.

"CHARM SCHOOL" MOVES

LONDON, Eng., Feb. 26.—"The Charm School" closes its run at the Comedy tonight and moves into the Prince of Wales Theatre on Monday the 28th, replacing the "Blue Lagoon," which has been running there.

A. B. F. BALL NETS \$20,000

LONDON, Eng., Feb. 24.—The recently held annual ball of the Actors' Benevolent Fund, the twenty-fifth in number, which took place early this month at the Savoy Hotel, resulted in adding some \$20,000 to the fund's treasury.

PIERADE WINS JUDGMENT

PARIS, France, Feb. 25.—Pierade was awarded a judgment by the Court in his suit against Plateau, for damages amounting to 25,000 francs, or \$5,000 in American money. Pierade claimed that he was engaged in 1919, under a two-year contract, by Plateau, to appear at the Cigale for two years, but that in June, 1920, Jacques Richepin took over the management of the Cigale, and changed the policy of the theatre from that of a music hall and presented plays and farces instead. According to Pierade, the change in the Cigale lease did not transfer his services to the new management, and could not be, as he had been engaged for a music hall, whereas the Cigale is now a theatre.

WILL APPEAR IN AFRICA

LONDON, Eng., Feb. 24.—The following variety artists sailed for Africa on the R. M. S. *Edinburgh Castle*, to fill engagements there with the African Theatres Trust, Limited: Will James and Dorane Sisters, Flora Ashe, Minnie Raynor, Kathleen Mera, Lily Ward, Violet Sheridan, Cora Engleton, Jennie Hood, Lillian Hill, Irene Stewart, Betty Graham, Madge Moore, Messrs. K. Blake Adams, Eric Harrison, Andrew Higginson, Sinclair Cole and Harry G. Gould.

"SHOP GIRL" GOES ON TOUR

LONDON, Eng., Feb. 26.—"The Shop Girl," Grossmith and Lassall's production which went on tour recently, opening at the Royal, Nottingham, includes in the cast the following: Phyllis Black, Betty Shale, Rosie Campbell, Jimmy Godden, Johnny Danvers, Roy Doyston and John Hagan. The tour will include Plymouth, Wolverhampton, Aberdeen, Edinburgh, Glasgow, Liverpool, Manchester, among other towns.

"NELL O' NEW ORLEANS" PRODUCED

LONDON, Eng., Feb. 26.—"Mis' Nell o' New Orleans," which was presented in New York with Mrs. Fiske last year, has been produced at the Duke of York's Theatre, here, by Dion Boucicault, in association with Alban B. Limpus. The play opened Feb. 14th. In the cast are: Helen Spencer, Ethel Wellesley, Barbara Gott, Marmeenka Kam, C. M. Hallard, Jack Hobbs, Bessima Kofie, Leslie Faber and Irene Vanbrugh.

"FAMILY AFFAIRS" IS NEW PLAY

LONDON, Eng., Feb. 26.—William Holles will present for the first time, on Monday, Feb. 28th, at the Opera House, Blackpool, before bringing it into London for a run, a new play called "A Family Affair," by Agnes Blanc. In the cast will be seen Athole Stewart, Anthony Holles, Charles Barrett, William Holles, John Hamilton, Jack Melford, Ruth Oldmeadow, Joan Barry and Ailsa Grahame.

MILLER BUYS PLAY RIGHTS

LONDON, Eng., Feb. 26.—Gilbert Miller has purchased the entire English-speaking rights to "La Tendresse," of which he heard a private reading in Paris last week. Miller intends to produce the play in London in the Spring and next season in New York. "La Tendresse" opened in Paris last week.

"JEFFERSONS" ON TOUR AGAIN

LONDON, Eng., Feb. 26.—The fifth annual tour of "The Jeffersons" will commence on Monday, the 28th. The company is to play a special season in Manchester, in conjunction with "The Partners." It will be housed during this special run at the Gaiety.

WORKING ON NEW CONTRACT

LONDON, Eng., Feb. 26.—A joint committee representing the Variety Artists' Federation and the Actors' Association is at work arranging a new Pantomime contract which will eliminate many undesirable conditions now existing.

V. A. F. COMMITTEE ELECTED

LONDON, Eng., Feb. 26.—The conclusion of the poll of the Executive Committee of the Variety Artists' Federation resulted in the following being elected, all but four of the members being retainers. The new members are Vivian Foster, Jock Mills, Frank Marcelle, Charles Hutchins and Mary Mason. The entire committee is as follows:

Bruce Green headed the poll, with Chris Van Bern and Geo. D'Albert second and third, respectively, and Ben Obo occupying fourth place. The other members elected were as follows, the names being given in the order of the votes registered for each: Harry Tate, Hymack, Wilkie Bard, Sir Harry Lauder, J. M. Sutcliffe, Albert Le Fre, Stanley Kirkby, Tom Clare, George French, Vivian Foster, Signor Borelli, J. W. Knowles, Harry Barrett, Charles Rich, Capt. De Villiers, Jay Laurier, Harry Marvello, Charles Whittle, Adkin, Rowland Hill, Steve McCarthy, Harry Delevine, Marriott Edgar, Harry Linden, Jean Schwiller, Percy Delevine, C. W. Huxter, Jock Mills, Dan O. Scott, Jock Williams, Leo Bliss, Courtice Pounds, A. J. B. Raby, Tom E. Dean, John Donald, Ryder Slone, Martin Henderson, Frank Marcelle, Harry Mason, Charles Hutchins, Walter Kemp and John Le Hay.

PRODUCE "THE OTHER FELLOW"

LONDON, Eng., Feb. 26.—At the Devonshire Park Theatre, in Eastbourne, "The Other Fellow" was presented by Robert Courtneidge's company last week. It's a farce comedy in four acts, by Captain Frank Stayton. The cast includes Fred Evison, J. E. Coyle, Charles Courtneidge, Fred Powell, J. P. Kennedy, George G. Carr, Elizabeth Drury and Madge Comp-ton.

GET RIGHTS TO MALTBY FARCE

LONDON, Eng., Feb. 26.—The rights to "What Did Her Husband Say?" which was recently seen at the Little Theatre here, have been acquired by Messrs. F. and H. Reeves. It is a one-act farce by H. F. Maltby, and will be presented shortly at the Empire, Liverpool, with a cast headed by Jameson Thomas and Eva Turnour.

"KING'S FAVORITE" IS GIVEN

LONDON, Eng., Feb. 26.—A performance of "The King's Favorite," a translation of "Le Chienne du Roi," by John Pollock, was given for the first time in England at the Ambassador's Theatre on Thursday, the 24th, for the benefit of refugees from Bolshevik Russia. Mme. Lydia Yavorska and Franklyn Dyall played the leads.

REVIVING LONDON "FOLLIES"

LONDON, Eng., Feb. 26.—The Follies will be revived here on Monday, February 28, at the Coliseum, and will be presented by Dan Everard in conjunction with Lauri Wylie, author of the new book. Everard will head the cast, supported by Dollis Brook.

FRANCE MAKING HISTORIC FILM

PARIS, France, Feb. 26.—A picturization of the last days of Napoleon is being made in connection with the hundredth anniversary of his death. The Government is interested in the production and historic sights and relics of the day have been loaned for the picturization.

MORE LICENSES GRANTED AGENTS

LONDON, Eng., Feb. 26.—Two new agencies have been licensed by the London County Council. They are Berry and Lawrence, of 52 Haymarket S. W., theatrical and variety agents, and Neville and Baster, 44 Trigon Road, S. W. 8, theatrical, vaudeville and concert artists.

BURLESQUE

SUMMER RUNS IN COLUMBIA HOUSES

4 SHOWS NOW SET

Jean Bedini's "Peek-a-Boo," which is to have the Summer run at the Columbia, first announced in these columns a few weeks back, has started rumors a-flying thick and fast of shows going in for runs at other houses on the circuit. It has been learned that Bedini's "Twinkle Toes" will open at the Gayety, Boston, on May 23, and if the business warrants, they will stay several weeks. The same will apply in Chicago at the Columbia, where Irons and Clamage's "Town Scandals" will open on May 22, and they will stay more than a week if the business warrants.

Hurtig and Seamon will put one of their shows in at the Harlem house, and there is no doubt but that Charles Waldron will keep the Casino in Boston open for a few weeks after the regular season. If he does not have one of the Columbia shows there, he no doubt will put the house in stock for a few weeks, as he has done in the past.

HASTINGS SIGNS THREE

Harry Hastings has signed Mattie Billie Quinn, Hazelle Lorraine and Tom Howard for his next season's "Big Show." Miss Quinn and Miss Lorraine are with the show this season, and Howard, who will be featured in the production, has been at Kahn's Union Square Theatre all this season.

GORMAN ILL WITH PNEUMONIA

BOSTON, Mass., Feb. 28.—Alex Gorman, manager of the "Snappy Snaps," playing the Columbia, New York, this week, is confined in his room at the Commonwealth Hotel here with an attack of pneumonia. He passed the crisis last Saturday.

WANTS TO HEAR FROM JENNIE DELMAR

Jennie Delmar, formerly with the Billy Watson burlesque show, is asked to correspond with Raymond Neudecker, attorney, at 503 E. Street, Washington, D. C., upon a business matter of importance.

KAHN ADDS TO CAST

B. F. Kahn has added Helen Daly, formerly Baby Helen, to his cast at the Union Square. She opened Monday. Helen Adair also returned after several weeks' rest and Joe Lyons, a straight man, opened this week.

BUSTER SANBORN LEAVES UN-SQ.

Buster Sanborn closed at Kahn's Union Square Theatre last Saturday to return to her home in Chicago. She has been at Kahn's two years.

PARTY AT THE EMPIRE

Mr. and Mrs. Cross, of the "Victory Belles," were given a theatre party at the Empire, Brooklyn, last Monday night by the Van and Schenck Club, who took most of the lower floor of the house.

HAWLEY REPLACES BESSER

J. H. Hawley left New York Tuesday to join the "Cute Cuties." He was booked by Louis Redelsheimer. He takes Manny Besser's place.

MACK & BERNARD RESIGN

Dave Marion has re-engaged Mack and Bernard for next season. He signed them last week when they were playing the Columbia.

POPULAR BURLESQUE MAN DIES

Frederick Bruggemann, sixty-five years, well-known burlesque magnate, who owned the Empire Theatre in Hoboken and one in Paterson, died last Wednesday in St. Mary's Hospital, Hoboken, after eight weeks of suffering from a poisonous infection of the face and eyes. He had been confined there since January 14.

Everything possible was done to save him, to no avail. He was taken ill on January 3, and following his removal to the hospital ten days later, seven operations were performed on his face and eyes. At first his illness was diagnosed as bronchial, but later a small infection developed on the right side of the nose. The infection spread, and efforts were made to isolate the germ with the aid of serum. When the infection grew worse, Prof. W. C. Cramp, of this city, was called in. He operated three times, but still the peculiar infection spread. Eventually the infection spread until it covered the right side of his scalp, causing him to become totally blind in one eye and partially so in the other. The final operation was performed a week before his death.

Mr. Bruggemann was born in Columbia, South Carolina, on August 3, 1856. He came to New York in 1859 and settled in Hoboken a few years later. He is survived by his widow, Constance V. Bruggemann, and their daughter, Anna Louise, and by Gerhard Bruggemann, a son by his first marriage, and two daughters of the same issue.

EMPIRE MANAGER APPOINTED

Martin Johnson has been appointed manager of the Empire Theatre, Hoboken, by the executors of the estate of A. M. Bruggemann. Johnson has been in the box office of the Empire the past seventeen years, and has been practically managing the house the last few years.

He has appointed his assistant, Paul Desavino, to the post of treasurer, and S. Desavino as assistant treasurer.

ROCKAWAY OUT OF HOSPITAL

Manager Ed. Clupman of the "Social Maids" removed Ralph Rockaway Sunday morning from the Beth Israel Hospital in New York to Fair Haven, N. J. Rockaway expects to recover in the country air from his recent illness. His wife will remain with him.

KILBY WITH "BRIGHT EYES"

PHILADELPHIA Pa., Feb. 25.—Harry Kilby, formerly of the Stone and Pillard Show and Nancy Martin have joined Laura Diehl's girl act, "Bright Eyes," which is playing through Pennsylvania. Kilby is doing an eccentric comedy part.

MYRTLE FRANKS SIGNS

Myrtle Franks signed for another season with Dave Marion. Miss Franks, in her blackface character, has been a decided success on the Columbia Circuit this season.

HAHN WITH "TIDDLE-DE-WINKS"

FALL RIVER, Mass., Feb. 19.—Dick Hahn opened here with the "Tiddle-de-Winks" Company tonight, working opposite Harry S. La Van and was a success.

BENDEN REPLACES STANFORD

Jack Stanford, straight man, closes with the "All Jazz Revue" at the Olympic Saturday night. Billy Benden will take his place.

SCOTTIE FRIEDEL SIGNS

Scottie Friedell, comedian with the "Victory Belles" has signed with James E. Cooper for another season.

COLUMBIA WHEEL SHOWS GIVEN NEW NAMES

HURTIG & SEAMON RETITLE THREE

Hurtig & Seamon have renamed practically all of their shows on the Columbia Circuit for next season. The only show which will retain its title of this season will be the "Big Wonder Show."

The other three shows will be called "Odds and Ends," "Tick, Tack, Toe" and "Joe Hurtig's Big Novelty Shop."

After twenty-two years the name of the Bowery Burlesquers will not be seen in burlesque. This was the first burlesque show of Hurtig & Seamon's, and has always been a big money maker in burlesque, and it has always held its own as a great attraction, but Joe Hurtig claims that it is not doing the business that it should this season, although it is a big money-getter, so he has decided to change the title.

The Bowery Burlesquers were organized in 1898, and opened at Miner's Bowery Theatre August 20. The program included Truly Shattuck, Gladys Van, Gracey and Burnette, Andy Lewis and Maude Elliott, The World Trio (Lulu Ryan, Emma Wood and Perry Ryan), Loney Haskell, Vinnie Henshaw, Harry Ward, Tom Carter, Pauline Moran, Mattie Wilkes, Marie and Nettie Nelson and Louise Ruber. "Slumming" was the title of the burlesque. B. A. Myers was the manager; Andy Lewis, stage manager; Con Bayer, musical director, and Jack Styles, property man.

MANAGER PULLS CLEVER STUNT

NEWARK, N. J., Feb. 26.—Frank Smith, manager of the Rialto, this city, and former burlesque agent, pulled a good publicity stunt at the Moving Picture Ball, held Feb. 22, at the Sixth Infantry N. J. N. G., when he had Mollie Williams' picture taken with Mayor Gillon, Marion Davies and Eugene O'Brien.

CADY REPLACES TOM COYNE

Fred Cady, who recently closed with Geo. White's "Scandals of 1920" on the Coast, has been booked by Roehn and Richard with Max Spiegel's "Social Follies." He joins the show in Minneapolis this week, taking Tom Coyne's place.

FRED REESE IN STOCK

Fred Reese opened at the Family Theatre, Rochester, in burlesque stock Monday. He was booked by Ike Weber. Reese closed recently with the "Victory Belles."

EDDIE VINE IN VAUDEVILLE

Eddie Vine closed with the "Victory Belles" at the Empire, Brooklyn, last Saturday night and opened in vaudeville this week.

MAURICE COLE CLOSSES

Boston, Mass., Feb. 21.—Maurice Cole will close with the "Kandy Kids" at the Howard here Saturday night.

SCOTTIE FRIEDEL SIGNS

James E. Cooper has signed Scottie Friedell for next season. He is now with the "Victory Belles."

WRESTLING BACK AT HAYMARKET

CHICAGO, Ill., Feb. 26.—Warren B. Ivons has installed wrestling again at the Haymarket, starting last night, and the house was packed.

The bout was well managed.

"SNAPPY SNAPS" AT THE COLUMBIA IS FAST AND FUNNY SHOW

Dave Marion's "Snappy Snaps," at the Columbia this week is a fine entertainment with a good program of musical numbers, clean comedy which is enriched by specialties cropping out at frequent intervals.

Charlie Howard, who is the feature of the show, is doing the principal comedy. This is the first time we have seen this diminutive comedian in burlesque in ten or eleven years, when he was then with the "Follies of New York and Paris." If we remember correctly, Howard is doing his "drunk" which he made famous about that time, portraying the part in his own peculiar quiet way all through the show.

Art Harris, the second comedian, is doing a Hebrew character, working with a clean makeup and a neat wardrobe. While not given a lot to do he is very amusing in what he does. His best opportunity is in the "doctor" bit, which he gets a lot out of.

Jim Collins, as the detective, plays the part well. He also does "straight" in several of the scenes, working them up nicely.

Harry O'Day, a fine looking chap, is also doing straight, which he takes care of in good order. He has a good singing and talking voice and has a fine wardrobe.

Marion has a clever woman in Mae Marvin, who not alone knows how to put a number over cleverly but can read lines as well and works naturally in the scenes. Miss Marvin makes a fine appearance in her many changes of beautiful gowns.

Frankie Niblo displays pretty dresses and offered her numbers well. She appeared in several of the scenes and bits, doing nicely. Alberta Fowler, a pretty brunette of pleasing personality, did well in the ingenue role. She sang her numbers acceptably and reads lines delightfully. Miss Fowler displayed costumes that are pleasing to the eye.

Helen McMahon is in several scenes, doing neatly; but in the scare-crow specialty stood out.

Tom O'Brien, James Oliver, Harold Boyd and William Cathcart are playing bits and were a success in all they did, for acrobats they can read lines, play parts and do a little bit of everything very cleverly.

Howard, in his "drunk" character, offered a comedy song on his entrance, that caught the house at once. He then went into an imaginary wrestling bit, which Collins worked up for him.

In a specialty in one, Howard, O'Day and Miss McMahon were successful in working up a lot of comedy on the prohibition subject, Howard getting drunk on home brew whiskey and does a lot of knock-about stuff. O'Day offered a song very well here and then went into a clever dance with Miss McMahon.

Miss Marvin registered a big hit with her singing specialty in which she offered three different types of songs and was compelled to sing another for an encore. She knows how to deliver a number, scoring with each. Miss Marvin wore a beautiful black jet gown in her specialty that was very becoming.

Howard, O'Day and Miss Fowler, in a specialty in one, gained much laughter by the manner in which they worked up the comedy situations.

One of the song hits of the show was offered by O'Day and Miss Fowler in old-fashion costumes, called "Old Fashioned Garden," in which Andy Harer, the musical director, sang the encore in a clear, rich tenor voice, which called for several more encores. The number was well rendered and worthy of the applause it received.

The Runaway Four offered their specialty in the last scene of the first act. This is one of the best acts of the kind in burlesque. They open with a song and sing very well. They then offer some dancing in a lively manner and close with some great tumbling. Marion staged this scene finely by bringing out his chorus and some of his principals as the boys go in the acrobatic part of their act, to make the flash and work it up.

Miss Niblo offered her blackface singing specialty in one, of two numbers which were well received.

The "scare-crow" scene was cleverly staged with a fine setting. The Runaway Four and six chorus girls, as scare-crows, assisted Howard and Miss McMahon in this scene. Howard, after getting some comedy with the chorus girls, worked up his big laughs with Miss McMahon.

This young lady was dragged about the stage and thrown around in all conceivable shapes and positions and surely was deserving of the round of applause that greeted the act at the finish.

"Snappy Snaps" is well named. It is fast and has lots of action. This is the show that was formerly the "Liberty Girls" that Marion took over early in the season, putting on an entire new show. He did well and his efforts were rewarded by success. SID.



Founded in 1853 by Frank Queen
Published by the

CLIPPER CORPORATION

Orland W. Vaughan... President and Secretary
Frederick C. Muller... Treasurer
1604 Broadway, New York
Telephone Bryant, 6117-6118
WALTER VAUGHAN, EDITOR

NEW YORK, MARCH 2, 1921.

Entered June 24, 1879, at the Post Office at New York, N. Y., as second class matter, under the act of March 3, 1879.

THE CLIPPER is issued every WEDNESDAY.
Forms Close on Monday at 5 P. M.

SUBSCRIPTION

One year, in advance, \$5; six months, \$2.50; three months, \$1.25. Canada and foreign postage extra. Single copies will be sent, postpaid, on receipt of 15 cents.

ADVERTISING RATES FURNISHED ON APPLICATION

Chicago Office—Room 204, Woods Theatre Bldg.
Phone Majestic 8026
HARRY F. ROSE, MANAGER.
San Francisco Office—830 Market St.
R. COHEN, MANAGER.

Address All Communications to
THE NEW YORK CLIPPER

1604 Broadway, New York

Registered Cable Address: "AUTHORITY."

THE CLIPPER CAN BE OBTAINED WHOLESALE AND RETAIL, at our agents, Goringe American News Agency, 17 Green Street, Charing Cross Road, London, W. C., England; Brentano's News Depot, 37 Avenue de l'Opera, Paris, France; Gordon & Gotch, 123 Pitt Street, Sydney, N. S. W., Australia.

BILLING THE CAST

The practice of overlooking an important member of a vaudeville act in the billing, by blanketing him or her underneath the meaningless and colorless title of "and company," is merely one of the worst evidences of the professional jealousy which is so common among successful performers.

There are so many "personality" acts and song-and-dance skits in the success of which the accompanist or assistant is a material factor, that it is about time that certain stars and near-stars were taken to task for their failure to give just and formal recognition to these deserving "companies." The fact is that the un-billed performers are not rarely found to be far more talented and entertaining than the player whose name is flashed on the program card.

The success of any performer is in addition to his ability, largely dependent on the popularity and drawing power of his name; when his name and identity, however, are hidden from public view by the impersonal title of "company," one of the most important avenues to the performer's success is completely obstructed. Really great artists are generally the last persons in the world to indulge in this petty spirit of self-glorification; it is usually the kind that is afraid of being snowed under that tries to smother the publicity of a deserving assistant.

In playlets where a cast of only two is used, the practice of billing the second person as "company" in order to give prestige to one performer has shown some extremely sad instances of professional jealousy. Practically every performer who has ever gotten anywhere in his profession can talk an audience to sleep on the subject of his trials and tribulations in the course of his rise to a great position in his profession. But once he gets there, he is almost sure to burden the newcomer with the same old impediments that were such a canker to his own progress.

RATHS SETTLE WITH AGENTS

Ed. Davidow and Rufus Le Maire, the booking agents, have adjusted their differences with the Rath Brothers over commissions due the agents, through Harry S. Hechheimer. The Raths, who are now appearing at the Century Roof, have agreed to pay the commissions due, amounting to about \$400.

SAYS HE HAS COUNTER CLAIM

Waco, Texas, Feb. 12, 1921.

Editor the CLIPPER:

I note in your issue of February 2, under the heading of the N. V. A. complaints, that Miss Florence Carroll (DeForest) claims that I owe her \$6 for Pullman fare. I consider this claim an injustice to me, as her contract with me does not expire until June 1, 1921, and for no cause of mine she left my act in Memphis, Tenn. Her only alibi was that her mother, Mrs. Carroll, would not allow her to travel without her partner, Miss Evelyn DeForest (Bohlman), who had to remain home with her mother on account of illness.

Miss Florence Carroll is twenty-one years of age and has been with my act over two seasons and a half. The truth prevails, in spite of Miss Florence Carroll inconveniencing me by leaving my act and before I had my new people properly rehearsed.

I did what no other manager would do—I paid her railroad fare, two sleepers, from Memphis to New York City, which amounted to \$53.40. It may be well for all to know that there is no notice clause in our contract, neither am I to pay Pullman from point to point, my contracts call for railroad fare and sleepers. This I furnished to Miss Florence Carroll (DeForest).

The mere fact that Miss Carroll's partner's mother was ill did not alter the contract in the least. In spite of this fact, I furnished Miss Florence Carroll (DeForest), as I stated, with a first class railroad ticket and the amount in cash, to cover two nights' sleeper en route to her home.

I sincerely trust, as an old friend of the N. Y. CLIPPER for years, you will publish my counter claim in justice to myself. With best wishes and kindest regards,

Yours very truly,

BILLY HART AND "CIRCUS GIRLS CO."

THE "BERT MELROSE FALL"

NEW YORK, Feb. 27, 1921.

Editor, THE CLIPPER.

Dear Sir:—Permit me to call your attention to your criticism of my act in the Feb. 23d issue of THE CLIPPER, when I was playing at the Harlem Opera House. While I really consider your criticism a very just and fair one, I do take exception to the reference of me featuring the "Bert Melrose" stunt.

I have been associated with comedy acts where I have been doing table falls before Melrose even teamed up with the Melrose and Kennedy act.

I also worked with Howard Prevost for over a season in the place of Jimmy Rice (Rice & Prevost).

Why Bert Melrose is credited with being the originator of the table fall, I can't understand, because it was done by Johnny LaMaze, of the LaMaze Trio, when Bert Melrose was still a member of the Melrose troupe of straight acrobats.

I believe in giving credit where credit is due, and no doubt think you are of the same opinion, and I dislike to hear it continuously mentioned that I am doing the Bert Melrose fall, as though he deserves the credit of being the first one to introduce it, which is a mistake, and also an injustice to those like myself that have been doing the tables before Bert Melrose did.

I also have a way of doing the fall that is entirely different from the way Melrose does it, as I stand on them and fall forward instead of the usual sitting on a chair and falling backwards, and I think I am the only one doing the fall in that manner, therefore making it different entirely from the way it is done by Bert Melrose.

Hoping you will accept this in the way it is intended, and thanking you very much for past favors, I remain a constant reader of THE CLIPPER.

Sincerely yours,

DIPPY DIERS.

The International Clown.

EDWARDS PLACED MISS LEE

NEW YORK, February 21, 1921.

Editor, NEW YORK CLIPPER.

Dear Sir: In your issue of February 16 you made a statement that Lila Lee was placed in the film by the Smith Syndicate. This is not correct. Lila Lee's contract was made with Jesse Lasky of

the Famous-Players-Lasky Corporation by Gus Edwards, and Gus Edwards only. No one else had anything to do with placing Lila Lee in film, other than Gus Edwards. Even the name of Lila Lee was given to her in part by Gus Edwards, the name of Lila having been suggested by Mrs. Edwards and the name of Lee having been given to her by Mr. Lasky himself. Anything else to the contrary in connection with Lila Lee's stage or film experience is not correct. Kindly be good enough to print this statement in the next issue of THE CLIPPER, so that others may not be misled.

LILLIAN A. EDWARDS.

TWENTY-FIVE YEARS AGO

Otis Harlan was with "A Black Sheep" Co.

Francis Wilson appeared in "The Merry Monarch."

Wm. Sells leased the Standard Theatre, New York, and opened it with "Chimmie Fadden."

"The Rainmakers" played at Sanford's Theatre, New York. The cast included Donnelly and Girard, Chas. J. Ross, Imro Fox, Gus Rogers, Max Rogers, Henry Daus, Mabel Fenton, Nellie Lynch, Grace Langley, Jessie Gardner, Florence Clarke, May Warren and Agnes Palmer.

New plays: "Money To Burn," "The Arm of the Law."

Rose and Marie Weston were with the John Fields' Drawing Cards.

Maxine Elliott, Frank Worthing, Robert T. Cotton, Mrs. Thos. Barry, George Backus and Charlie Bowser were with "The Two Escutcheons" Co. at the Garden Theatre, New York.

The bill at the Olympic, Chicago, included Sam Bernard, McIntyre and Heath, The Meer Brothers, Lizzie B. Raymond, McBride and Goodrich, Dare Brothers, O'Brien and Buckley, LeRoy and Clayton, McNulty Sisters, The Fansons, Collins and Collins, John and Lottie Burton, Mack Owen, Behan and Dakin, The Partellos, Baron and Bond, and "The World's Balloon."

ANSWERS TO QUERIES

A. H. K.—Patrick King Callahan died Oct. 27, 1895, from injuries sustained in his leap from the Poughkeepsie Bridge, a height of 212 feet.

Drama—Lillian Drew was the wife of Maurice Drew. She died at the Polyclinic Hospital, New York, Oct. 13, 1895.

Trainer—"Bonner," the educated horse, was trained by C. L. Edwards.

J. K. H.—The "Prisoner of Zenda" was originally produced Sept. 4, 1895, with E. H. Sothern in the leading role. Arthur R. Lawrence, Howard Gould, Rowland Buckstone, Sam Sothern, Grace Kimball and Marie Shotwell, were among those in the cast.

America—The "Great Diamond Robbery" was produced by A. M. Palmer and Edwin Knowles. Mrs. Annie Yeamans played Mrs. O'Grogan. Others in the cast were Blanche Walsh, W. H. Thompson, Orrin Johnson, Adell Williams, Joseph E. Whiting, Geo. C. Boniface, Byron Douglas, Madame Janaustek, Katherine Grey and Fanny Cohen.

M. R. O.—Kyrle Bellow and Mrs. Potter appeared in "The Queen's Necklace," at Daly's, New York, in 1895.

J. A.—William Henry Wright was the chief of the Empire Staff at that time. He died Oct. 3, 1895, at Atlantic City.

M. B. S.—Mrs. Leslie Carter appeared in New York for the first time, in Paul M. Potter's, "The Ugly Duckling," in 1890. Later, she played in "Miss Helyett." David Belasco starred her in "The Heart of Maryland," opening Oct. 9, 1895, at Washington, D. C.

O. X. C.—Ernest Leicester played Don Jose to Olga Nethersole's "Carmen," at the Empire, New York, in 1895.

Ohio—The Valentine Theatre at Toledo, O., was built in 1895. Joseph Jefferson in "Rip Van Winkle" was the opening attraction.

B. R. T.—The Columbia Theatre was located on Washington Street, Brooklyn, near the Bridge Plaza. Other Brooklyn theatres in the nineties, were the Park, Bijou, Grand Opera House, Montauk, Holmes' Star, Hyde and Behmans, Amphion, Empire, Gayety, Lyceum and Unique.

Rialto Rattles

QUERY NO. 3

"Did you ever see 'The Man Who Came Back?'"

"I never even knew he'd been away."

COMING CLEAN

Ray Walker, the song writer, happened to meet Olive Palmer of Fredriks and Palmer the other day.

"Let me see your Palm Olive," said Ray. "Not on your Life Buoy," replied Olive.

IN ELECTRICITY

"The Wrigley Triplets" have been top-liners on the Putnam Building bill for some years—"booked solid."

Will someone in that building of "personal representatives," kindly tell us who is their agent and who ever staged that Russian dance routine? those guys never miss a step!

IT IS A MATTER OF RECORD

That the Siamese Twins always played a joint engagement.

WHAT IN THE WORLD

Does Frederick F. Daab, leader of the orchestra at the Palace, do with all the flowers he gets every week; we never see him wear any.

"Say It With Flowers," Freddie.

IF

The edict against bare legs on the stage gains much headway, the tights manufacturers will come into their own again, although the girls weren't in such bad shape without them.

AGENTS NOTE

Catch William Jennings Bryan next Friday in his famous "If I Were Harding" specialty when Wilson closes the Intermission.

NO MATTER WHERE PLACED

Some acts always get a "Spot" on any bill.

THE RETORT COURTEOUS

A ventriloquist and a critic were seated in a restaurant. "I'll have a time looking for critics in h— when I die," said the ventriloquist; "and I'll have a h— of a time looking in Heaven for ventriloquists when I die," retorted the critic.

ADELETS NO. 3

Mame, can yuh imagine it—I'm doin' a Rip Van Winkle, when the buzz-box up and brings me out o' the mountains back to the village, and a Jane at the other end of the conversation funnel, gives me the dope that some guy's dropped a jitney to have a gab fest.

He gives me the once across and I hellos back and gives him the office as to who might I have the pleasure, and Mame, leave it to Sweeney, if it ain't the same gink that shoved a government engraving on an envelope to get his dope to me that I drop me "g's."

Me bein' a lady, as anybody, even you Mame, can tell by me good English, not wishin' to hang up, or hang him up, him havin' invested a perfectly good slug, I sticks to the electric ear muff.

He parks a bunch of ideas at his end in slang that I can't get, and when I shoots the info. that I ain't got the habit of gettin' next to the low brow small time talk, me havin' only been featured on the two a day on the Ted Sparks Tour, he pulls a Kellerman into a preface that would make George Ade look like a dirty duncie in a cold deck.

I kids him along fer awhile and he gets nerve enough to want to know whether he can't do a Weston to the flat; sayin' as how he can Websterize better on a short circuit than on long distance.

Well Mame, just to play him across the board, I tells him that he is pencilled for the next Blue Law day, and if he ain't cancelled and fills the date, I'll tell you whether he made good on his play or pay contract, next week.

MELODY LANE

COMPOSERS SOCIETY TO DIVIDE ROYALTIES AMONG MEMBERS

First Installment to Be Paid in April and Future Payments to Be Made Quarterly—Society Members Predict That Amount Will Eventually Surpass Mechanical Royalties

The American Society of Composers, Authors and Publishers are planning to make the first division of money collected from theatres, hotels, dance halls and other resorts where music is played for profit, early in April.

The division of funds will be fifty per cent to the writers and fifty per cent to the publishers. The author and composers are to decide among themselves just how their portion of the funds is to be collected while the publishers are to divide theirs according to their rating in the Music Publishers' Protective Association. The amount to be divided has not yet been announced, but it will not reach a large figure due to the plans of the society to keep a sum amounting to \$200,000 constantly on hand as a war fund to protect its interests. In future the money collected will be divided four times yearly and will, it is believed amount to a large figure within the very near future. The

enthusiastic predictions of many of the members that this sum will within the next few years amount to two millions of dollars annually bid fair to be realized, judging from the quick returns which resulted from the publicity campaign recently started by the society.

During the past two weeks applications for licences which will pay the society over \$15,000 per year have been received and each mail is bringing many requests from motion picture theatre proprietors asking for rates, etc.

This is particularly gratifying to the members of the society as for years past there has been much opposition on the part of the theatre owners to the payment of the society's tax. According to statement made by one of the officers of the organization the revenue which the music publishers will eventually receive from the society will easily surpass the amount received from the reproducing concerns.

MUSIC STORE OWNER SENTENCED

Michael Sexton, a music store proprietor, of upper Eighth avenue, was sentenced to twenty days in the workhouse, by Magistrate Francis X. McQuade, in the Washington Heights Court last week, for annoying Mrs. Lillie Pfeifer, 31 years old of West 129th street. Mrs. Pfeifer claimed that she had applied for a position in answer to an advertisement in Sexton's store, and that he had made advances to her.

HOWARDS FEATURE NEW SONG

Willie Howard, who with his brother Eugene, are scoring one of the hits of their career in the new Winter Garden Show, introduced a new song last week which made their reception still more enthusiastic. The number is called "Vamping Rose," and is a recent release in the Leo Feist catalog.

ELEANOR YOUNG TO PUBLISH

Eleanor Young, buyer of the sheet music and music rolls in one of the large syndicate stores in Philadelphia, has written a song in conjunction with Harry D. Squires, entitled "Crying." She has entered the music publishing business for herself, under the name of the Eleanor Young Music Company.

HARRIS RENEWS CONTRACT

Chas. K. Harris has renewed his Australian representation contract with the firm of J. Albert & Sons for a period of five years. The Albert house has represented Mr. Harris in Australia for the past twenty-five years.

JOLSON HAS NEW SONG HIT

In "Always," Al. Jolson has another song hit which when introduced by him in his show "Sinbad" last week, scored as strongly as his previous success, "Avalon." "Always" is by Jolson and Emil Kroll.

EDDIE SAUER IN CHICAGO

Eddie Sauer, who has been connected with Fred Fisher Co. in Philadelphia and New York, is now professional manager of the Chicago office for the same firm.

MITNICK BACK WITH REMICK

Sam Mitnick is again connected with the professional department of Jerome H. Remick & Co.

MARVIN LEE WITH WATERSON

Marvin Lee is handling the trade end of the Middle West for Waterson, Berlin & Snyder, and is making his headquarters at the Chicago office of the company.

A published report regarding another Lee in the music business caused a number of Mr. Lee's friends to believe that he had made a new business connection, which he has not.

VON TILZER LEASES OFFICES

Harry Von Tilzer has leased new offices in the Broadway Central Building at Broadway and 51st street, and will move from his present quarters the latter part of April. The new offices on the fourth floor of the large building are now being fitted up and will be ready for occupancy within the next few weeks.

NEW SONG SCORES WITH ACTS

"All She'd Say Was Um Hum," the new Harry Von Tilzer company number, has been put into a number of acts during the past week. Those using it include Swift and Kelly, Will Ward, Dennis Sisters, Bartram and Saxton, Hart Sisters, Val and Ernie Stanton, Van and Schenck, and the Creole Fashion Plate.

DANCE TEAM WITH BERLIN

Stella Tobin and Paul Church started to work for Irving Berlin Music Co. this week.

The team attend dances and between times plug numbers on the floor, a scheme that was tried out in Chicago recently with considerable success.

AIR MAIL ORDER FOR SONG

The record-breaking all-air mail delivery from coast to coast brought to the Vandersloot Music Co., of Williamsport, Pa., a substantial order for their new song, "Dreamy Hawaii." The number is by Ray Sherwood and F. W. Vandersloot.

ZINN WITH THE BROADWAY

Walter Zinn, formerly with the Rossiter Co., is now connected with the professional department of the Broadway Music Corp.

MORT GREEN WITH HARRIS

Mort Green is now connected with the Chas. K. Harris house and is in charge of the firm's Chicago office.

PLAZA CO. FILES SCHEDULES

The Plaza Music Co., a sheet music jobbing house, which went into bankruptcy several weeks ago, has filed in the United States District Court a schedule of its liabilities and assets. The liabilities of the company are given as \$492,233, of which \$344,710 are unsecured claims, \$100,885 accommodation paper, and \$16,850 accounts guaranteed.

The assets are listed as \$507,288, of which \$361,032 are debts due on open account, \$97,038 stock on hand, \$32,458 machinery, tools, etc., and \$13,949 promissory notes and securities.

The business is now being conducted with the receiver in charge and is said to be doing exceptionally well. A large portion of the company's indebtedness was to music publishers and a compromise settlement with the majority has been made.

MCDONALD SUES FOR ROYALTIES

Ballard McDonald, the song writer, is suing Wilner & Romberg, Inc., to recover royalties alleged to be due him for writing the lyrics of the songs in "Love Birds," in which Pat Rooney and Marion Bent are starred.

McDonald alleges he contracted to write the lyrics for the musical comedy in October, 1920. Under the terms of the contract he was to receive 1 per cent. of the gross receipts up to \$10,000, and 1½ per cent. over that figure. He says he was given an advance on his royalties of \$500, but has not received any other payments or statements of moneys due him.

Through his attorneys, House, Grossman & Vorhaus, McDonald notified Wilner & Romberg that their rights to use his lyrics and name in "Love Birds" have ended.

BOWERS SUES FOR "BLUES" SONG

Frederick V. Bowers, the actor-manager, has brought an action through his attorney, House, Grossman & Vorhaus, against Perry Bradford, who wrote a song which Bowers published, alleging that Bradford has used about sixteen bars of the melody and lyrics in another song, which the latter published himself.

The song which Bradford wrote for Bowers is called the "Broken-Hearted Blues," and the song which Bowers claims infringes on it is entitled the "Crazy Blues," and was published by the Perry Bradford Publishing Company. The "Crazy Blues" are said to have earned upward of \$10,000 royalties from the mechanical rights alone.

JAZZ TUNES TO DIE

CHICAGO, Ill., Jan. 9.—"Jazz will die out within five years. The people will not allow it to remain," said C. H. Miller, director of music in the schools of Rochester, N. Y., at a meeting of the Music Teachers' National Association at the Hotel La Salle on Friday. C. H. Congdon, formerly director of music in the schools of St. Paul, thinks differently. "The people must have music to express their various moods and jazz music does this—sometimes. For there is both good and bad jazz music."

WALKER OUT OF BERLIN'S

Ray Walker, who has been with the Irving Berlin Music Company for some time, severed his connections with the firm last week.

BEN BERMAN MARRIES

SAN FRANCISCO, Feb. 21.—Ben Berman of Waterson Berlin and Snyder Music Publishing Company was married recently to Mildred Solomon, a non-professional.

DASH AT ORANGE GROVE

Irving Dash, formerly with Fred Fisher, is now playing at the Orange Grove in the Bronx.

GERMAN MUSIC HEARD AGAIN

LONDON, Eng., Feb. 28.—The bars against German music have been let down completely. German music is finding favorite places on programs in London and Paris, and during the coming summer months Wagner's four "Ring" drama will be given at Covent Garden, London. Richard Strauss's "Rose Cavalier" will also be heard during the engagement.

At Paris, recently, Weaton Gales, a New York conductor, led the Lamoureux orchestra through a solid program of Wagnerian music, the first since the end of the war. Mr. Gales founded, and for four years conducted, the Detroit Symphony Orchestra, and his introduction of German music in Paris was received cordially, although it was at first thought that the situation was a little delicate. Coming, as it did, from a man of Mr. Gale's ability, the overtures from "Flying Dutchman," "Lohengrin," "Rienzi," "Tannhauser," "Parsifal" and "Tristan and Isolde" were received with applause.

This marks a distinct change in the attitude of Parisian music lovers. When "The Walkure" was given for the first time after the war, a guard of police was placed in front of the opera house in fear of trouble—muttered threats having been made against its presentation.

MILLS WRITES A PLAY

F. A. ("Kerry") Mills, writer of many song hits and publisher of scores of big successes, has made his debut as a playwright and has finished a three-act comedy which, it is said, is to be produced early next season.

George M. Cohan, who in the days when he devoted much of his time to song writing, placed all his songs with the Mills house, and is a friend of the publisher, has read the play, and may be the manager that is to produce it.

Mills has undoubtedly talent as a musician, but the news that he also has playwrighting ability comes in the nature of a surprise to even those who know him well.

When questioned regarding the new play, Mr. Mills denied all knowledge of the matter.

DEMON INVENTED "JAZZ"

"Jazz music was invented by demons for the torture of imbeciles," said Dr. Henry Van Dyke, of Princeton University, in the convention of the Department of Superintendents of the National Education Association, held at Atlantic City this week.

If the learned doctor is correct, he at least has definitely settled the many arguments regarding the origin of the syncopated music, which has at various times been claimed by practically every popular composer in the business.

PLAYOLA MUSIC ROLL CO. FORMED

NEW ORLEANS, La., Feb. 28.—The World's Music Company of this city will add a music roll manufacturing department to its business. This new branch will be under the management of Jos. J. Davilla, its president. The World's new venture will be known as the Playola Music Roll Co., and will record the music of that corporation only.

GAY FREE LANCING

Byron Gay, composer of the "Vamp," "Sand Dunes," "Oh," "Little Ford Rambled Right Along" etc., who is now free-lancing, has placed his newest songs with Jack Mills, Inc.

Gay's latest compositions are entitled "The Sidewalk" and "Love."

NEW WRITING TEAM FORMED

A new team of songwriters, composed of G. McKinley Coleman and Arthur E. Williams, has been formed. The first number by the new team is entitled "Gone Again Blues," and has been placed for publication with Van Alstyne & Curtis.

La Ydel Sanchez has been booked for Porto Rico by Jules Larvett.

Renard and West have been routed for forty weeks over the Loew time.

Bert Lippe will shortly be seen with Le Poe's new act on the Keith time.

Marion Fry opened last week at Reisenweber's; placed by Lillian Bradley.

Mrs. R. G. Knowles arrived from England on the Kroonland last Monday.

Hall and West open on the Plimmer time, Poughkeepsie, week of March 7th.

George Carl will do a black-face act with a male partner in the near future.

Walter Fenner opens on Loew's Boston time, March 14th, with a route to follow.

Laura and Jessica Wood have joined the "Mary" company now playing in Boston.

The Haynoffs, booked by Eddie Fredricks, open on the Sun time at Buffalo, May 9.

Nat Burns, formerly Burns and Garry, is to play the Loew time with a male partner.

Lander and Smith open on the Sun time March 3 at Grafton, West Va., booked by Jack Fox.

Ravona, the magician, and Marie Kimball, the soprano, will shortly be seen in a new act.

The McKinnon Twins are having some material written; they will do a new act next season.

Ethel Valentine has been engaged to play stock leads at the Steinway Theatre, Astoria, L. I.

James J. Corbett and Billy B. Van are headlining the bill at Keith's Boston theatre this week.

Jack Fox has just returned from Chicago with twenty new acts booked for eastern time.

Emma Haig is spending a week at Seaview, where she is recuperating from her recent illness.

Speaker Lewis will play Lima, Ohio, March 21; he has a route to follow over the Sun time.

Arnold Wolford, of Darcy & Wolford, is on the Pacific Coast looking over the stock situation.

Wm. Marron and Co. open at Toledo, Ohio, week of April 10; booked by the Jack Fox agency.

Austin and Delaney will play the Sun time, opening at Buffalo, March 4; Jack Fox placed the act.

Frank Bonner, comedian, has been added to the cast of the Maitland Stock Co. of San Francisco, Cal.

"Phantom Hands" is being rearranged and will shortly be seen around New York in the Keith houses.

Charles Rosscom, of the Chicago Stock Company, is in New York looking for plays for his organization.

Eleanor Ladd, formerly with "Kissing Time," has joined the cast of a new act entitled "The Goat."

Packard's Seals have been placed by Jack Fox to open on the Gus Sun circuit at Toledo, March 27.

A. Spencer Burrowes, of the Sheedy office, recently became the father of an eight-pound baby boy.

Vaughn de Leath, who has been with Marie Cahill for several weeks in vaudeville, has left the act.

ABOUT YOU! AND YOU!! AND YOU!!!

Jack Welch, general manager for Selwyn and Co. is the father of a new daughter which just arrived.

Marie Cahill closed her vaudeville act at Gloversville last week and is considering a production offer.

Ford and McCoy, and Billie Crystal, have been placed with "Models of the Surf" by Harry Walker.

Rosalie Stewart returned last week from an extensive trip in which business and pleasure were combined.

Burns O'Sullivan, late of the Barnum & Bailey show, is to manage the Walter L. Main shows next season.

Helen Beasley, formerly with Jack Duffy and Co., opened at the Walton roof, Philadelphia, last week.

The McCarthy Sisters replaced the Stewart Girls in the cast of "Jim Jam Jems," in Boston last week.

The Crescent Comedy Four have been booked by Jack Fox to open on the Sun time at Lima, Ohio, March 21.

Trixie Conway and Vera Schaff have been engaged by Lillian Bradley to appear at the Chateau, West Hoboken.

Louise Randolph has replaced Margaret Wycherly in "Mixed Marriage," now playing at the 63rd Street Theatre.

Gertrude Vanderbilt will shortly open a dressmaking establishment. At present, she is playing the Proctor time.

Belle Dauscha has taken the place of Eleanor Dawn in "Ladies' Night," now playing at the Eltinge Theatre.

Marie Kimball is to double with Rovona, ventriloquist, in a new act which will open around New York next week.

Franklin and Brannigan in a new act, opened at the National this week and will play a route over the Loew time.

Louise and Mitchell open the Keith New England time at Boston next week; the team will sail for England in June.

Al Shayne, the singing beauty, opens his route of ten weeks over the Gus Sun time, at Hornell, N. Y., week of March 7.

The Four Ushers, playing the Keyes Theatre in Philadelphia this week, are routed over the Sablosky, McQuirk time.

Ruth Rose has left for Toledo, where she will open next Monday with the Toledo Stock Company in "Captain Kidd, Jr."

Lucy Huffaker, one of the founders of the Washington Square Players, is now press representative for the Theatre Guild.

Harry Fisher, formerly with "Parlor, Bedroom and Bath," is now playing in stock at the Lyceum Theatre, Paterson, N. J.

Mrs. Fiske was tendered a dinner by the the Coffee House Club on Saturday night, an informal entertainment following the dinner.

Elsa Ryan, now playing the Proctor theatres, will be starred in "Clytie," a new play by John Neilson, this coming Spring.

The Two Yaquis, in "Old Mexico," open March 20, at Middletown, Ohio, on the Gus Sun circuit and have eleven weeks to follow.

"Willard's Phantom of Jewels," has been routed over the Gus Sun time, opening in Milwaukee March 13; direction of Jack Fox.

The Reiff Brothers have been booked by Jack Fox for the Gus Sun time; they open at Lima, Ohio, and have 12 weeks to follow.

Peggy Hart, who formerly sang at the Pre Catalan, and Peggy Baker, have been booked by the Walker agency for Healy's in Boston.

Miller and Kauffman closed 16 weeks on the Sun time March 6 and open at McVickers, Chicago, March 7, on the western time.

George T. Greeley has been engaged as juvenile in the new revue now running at the Claridge in Montreal. Lillian Bradley placed him.

Elsing and Kelgarde, in "Movie Types," played Brooklyn last week for a showing and will be seen on the Keith time in the near future.

Marjorie Sweetzer is to be featured in a new N. S. Feldman act in which she will be assisted by a juvenile and a sextette of young men.

Murray Leslie, who tried out a new act at the Amphion, Brooklyn, last week, has joined the "Toy Shop" and opens at New Britain, Conn.

Miller and King open on the Sun southern and middle western time at St. Joe, Mo., week of March 16; they have sixteen weeks to follow.

George Abbott, of "The Broken Wing" company, playing at the 48th Street Theatre, has written a play which will be produced next season.

Helen Kellar will open on the Orpheum circuit in Davenport, Iowa, during the last half of this week. The rest of the circuit is to follow.

Stella Benow, who has been ill for some time with a nervous breakdown, has recovered and is back at her desk in the Palace Theatre building.

James Cagney has replaced Donald Kerr as a dancing feature with the "Pitter Patter" company, now playing the sub-way circuit of New York.

John Cope has been engaged for an important role in "Happy New Year," John Golden's forthcoming production, which goes into rehearsal this week.

Kinso, Jap juggler, The Heynoffs, and Basset and Bailey, who just finished the Orpheum time, have all been routed over the Gus Sun time by Eddie Fredricks.

James Madison is writing a new singing and talking act for Carlotta and Lewis, who are now playing in the South, but who will return to New York shortly.

John Golden left for a brief vacation in Florida early this week. With Winchell Smith, who is already there, he will consider a new play to be called, "The Lost Ball."

The Four Marx Brothers opened in a new act, "On the Mezzanine Floor," at the Coliseum the first half of this week; they are scheduled to appear at the Palace soon.

James Carroll, manager of the Warburton Theatre, Yonkers, and Paul Scott, of the dramatic agency of the same name, are leaving for a trip to Bermuda on March 5.

Marceline, the Hippodrome clown, is preparing to publish in England a book of his reminiscences and experiences, which will celebrate his thirteenth consecutive season as a clown.

Charles Karl Gardner, an actor for the past five decades, and last seen in the "Eleventh Hour," is seriously ill with pneumonia at the American Theatrical Hospital, in Chicago, Ill.

Harrison Ewing closes his musical attraction at Cocoa, Fla., on March 1st. He sails for Bermuda shortly thereafter, and opens there for a three-weeks' engagement, beginning March 10.

Jerome and France broke in a new singing, piano and cello act in Brooklyn last week. Miss France was formerly of Haven and France, and Jerome has sung with the Chicago Grand Opera Co.

Maurice Holland, who had been booked to go with the Pat Rooney "Love Birds" show, has decided to stay with Alice Thornton, and the two will play vaudeville opening on the Keith time this week.

R. E. Marck, formerly of the International Vaudeville in Detroit, is spending the Winter in Los Angeles. He will return about April 1, when he expects to open offices in Cleveland and several other cities.

Margaret Dale has been engaged to appear in "The Tyranny of Love," of which special matinees will be given at the Bijou Theatre. Miss Dale is at present with "In the Night Watch" Co., playing at the Century.

Matt Grau is seeking attractions for production on the American stage, and with this in view sailed for Europe last week, where he will touch the principal cities of the Continent in his search for material.

Margie Gray, who does a novelty single in vaudeville, was called to Pittsburgh last week on urgent business, and had to jump from Ansonia to Pittsburgh, and from Pittsburgh to Union Hill in order to fill her dates.

Nansy Fair, late leading lady with "The Girl in the Limousine," has been engaged as leading lady for the Alcazar Stock Company of San Francisco. She will open in "Forever After," on March 13.

Dudley Ayers, who has been leading man with the Alcazar Theatre stock company of San Francisco for the past forty weeks, has been signed for an additional forty weeks. The Alcazar management has also re-signed Ben Erway, its leading juvenile.

Harry Connor, who was to open with the "Mary" company in Boston, was taken ill just before the opening of the attraction and was compelled to cancel his engagement. For the past few days he was confined in a sanitarium, but is expected back in New York this week.

Harry Blake has returned as chorus man in the "Irene" company. Last summer Mr. Blake fell heir to \$150,000 left him at the death of his father, and resigned from the cast of the company. Last week he returned to the stage, which he says he is best equipped for.

Mary McDermott, known to English theatre-goers through her portrayal of Ibsen roles, will make her first appearance in this country on Sunday evening, February 27th in the benefit performance of "Ghosts," which will be given under the auspices of the Ladies' Auxiliary of the Norwegian Children's Home.

Rachael Emerson, Frances Carson, Pedro de Cordoba, Charles Harbury, Robert Loew, Rowland Buckstone, Gerald Hammer, Ulysses Graham, Morgan Farley, Mary Holton, William Goodridge, Sylvia Little, Fred Bickel, Robert Roland, St. Clair Bayfield, John Drew and Mrs. George Colman were the guests of Mrs. Florence Foster Atkins, president of the Verdi Club, at a musical and tea given at the McDermott Club for the members of the "Twelfth Night" production last week.

GENERAL NEWS

STAGE CHILD GETS \$60,000 VERDICT

George Wolcott, stage and screen juvenile, won a verdict of \$60,000 against the Verboden Realty Corporation, in the Supreme Court last week for injuries sustained to his hip, chest and arms. Wolcott, who is but 9 years old, and well-known to the screen and stage, went across the street from his home on West 45th street, New York, with a playmate who resided in the apartment owned by the Realty corporation. This was on July 17, 1920. After playing for a time in the lobby of the building, Wolcott entered the elevator. Without warning the lift ascended suddenly and the boy was caught between the car and the upper part of the door, holding him firmly. When wheeled into Justice Cohan's court, the boy testified and showed his crippled condition. The jury after ten minutes' deliberation awarded a judgment against the realty concern. Young Wolcott played a part in "The Betrothal" and was latterly with Billie Burke in a screen production. He has been earning \$75 per week, and his prospects were flattering. His injuries, it was pointed out, will bar him from further appearances before the public. The boy's father, William Wolcott, is also known on the speaking stage, playing with one of the George M. Cohan productions.

WILLARD MACK HOST

Willard Mack was host to two thousand members of the profession at a professional performance of "Smooth as Silk" at the Lexington Theatre on Monday afternoon. Nora Bayes acted as hostess.

EQUITY BENEFIT IN MAY

The annual benefit performances of the Actors' Equity Association will take place this year at the Metropolitan Opera House on May 1.

STILL AFTER THE SPECS

CHICAGO, Ill., March 1.—Revenue estimated at \$100,000 from theatre license fees has been made available to the city by the passage on last Friday by the City Council of a new license ordinance providing for fees of from \$200 to \$3,200 per year.

At the same time the Council referred to the revenue and judiciary committees the question of eliminating ticket scalpers, and an investigation of the reasons why Chicagoans are required to pay more than New Yorkers to see the same shows.

An ordinance forbidding the public sale of theatre tickets elsewhere than at the box office of the theatre in which the show is given was introduced by Alderman Koster, and it was referred to the judiciary committee.

Alderman Koster cited several instances where Chicago price scales for well known productions was \$1 a ticket larger than in New York, and declared the ticket agency system developed in Chicago is responsible.

Sums as high as \$20,000 to \$50,000 a year are paid hotel managements in Chicago for the privilege of operating these ticket agencies, it was declared.

EMMA BUNTING BACK IN STOCK

Nathan Appell, who was in New York last week, has engaged Emma Bunting, late of the "Girl in the Limousine," and "Scandal," for the new stock company he is starting at the Lyric Theatre, Allentown, Pa. The company will open March 28.

JURNEY BUILDING NEW PARK

Oscar C. Journey is supervising the construction of his new amusement park in Atlantic City, to be known as "Rendezvous Park." It is scheduled to open on May 30. Felice Bernardi is negotiating to acquire the concessions in the park.

ORCHESTRA NEWS

STRANSKY DENIES MERGER

Rumors that the New York Symphony Society will merge with the Philharmonic-National Symphony amalgamation next year were vigorously denied yesterday by officers of both organizations. Josef Stransky, conductor of the Philharmonic Orchestra, said New York needed two orchestras to promote healthy artistic rivalry. He said his relations with Walter Damrosch, conductor of the New York Symphony Orchestra, were cordial.

Mr. Damrosch recently resigned as leader of the Oratorio Society because of overwork.

SLOANE NOW A LEADER

A. Baldwin Sloane and his Challenge Orchestra, made their Broadway premier last Friday night at Healy's Golden Glades Roof, where he and the orchestra have been engaged for an indefinite period. Sloane, a well-known composer, wrote the music for many successful light operas and musical comedies.

MCGEE DOING FINE WORK

Chas. McGee, the Boston leader and director, is doing a lot of fine work in and around his city. His orchestra is an excellent one and he is making a feature of the better class of musical composition.

SCHWARTZ AT PALM GARDEN

Walter Schwartz and his jazz boys are now playing at the Palm Garden in Philadelphia. In their repertoire are two of the Remick numbers, "Rose" and "Nightingale."

SAMUELS AT CENTURY PROM.

David Samuels' Orchestra is still playing at the Century Promenade, with Alex Drasin acting as concert master.

GETS SUSPENDED SENTENCE

SAN FRANCISCO, Cal., Feb. 28.—Carl A. Forrest, organist in the Berkeley motion picture theatre, was arrested last week and charged with malicious mischief when he was caught breaking open a candy slot machine in the theatre, and entered a plea of guilty when he appeared for trial before Judge Robert Edgar. He asked for the leniency of the Court, declaring he had taken no money from the machine, and Judge Edgar suspended sentence.

TESTIMONIAL FOR CONDUCTOR

CHICAGO, Ill., March 1.—A testimonial performance honoring David Hirsch, musical conductor of Glickman's Palace Opera House, is to be given next week by members of the company now playing there. Rehearsals for a new musical comedy, to be staged there, are now in progress under Mr. Hirsch's direction.

ORCHESTRA MEN WRITE SONG

Dorsey S. Powers and William M. Van Dyke, pianist and banjost of the Dixieland Review, have written a new song. Amusement patrons of South Carolina have taken kindly to the new melody, which will be published very shortly.

REISMAN RECORDS SCORE

Leo F. Reisman, the Boston leader who has been making a number of records for the Columbia Company, has scored strongly in the mechanical field, his records being in big demand throughout the entire country.

WITT OPENING IN MAY

Harry Witt and his new "World Famous Shows" will open in Bayonne, N. J., on May 1st. As the chief attraction with the show will be Warren Lincoln Travers, who recently posted a \$10,000 challenge for the heavyweight lifting title of the world.

Francis X. Bushman and Beverly Bayne

in
"Poor Rich Man"

by
Edwin Burke

This Week
B. F. KEITH'S RIVERSIDE



FRANCIS X. BUSHMAN



BEVERLY BAYNE

ROYAL NEXT WEEK

Direction LEWIS and GORDON

DRAMATIC and MUSICAL

"MACBETH," HOPKINS' BIG REVIVAL AT THE APOLLO

"MACBETH." A play in three acts by William Shakespeare. Music by Robert Russell Bennett. Presented by Arthur Hopkins at the Apollo Theatre on Thursday evening, February 17, 1920.

CAST

Duncan.....J. Sayre Crawley
Macbeth.....E. J. Ballantine
Donalbain.....Burford Hampden
Macbeth.....Lionel Barrymore
Banquo.....Sidney Herbert
Macduff.....Raymond Bloomer
Lennox.....Alfred Shirley
Ross.....Lionel Hogarth
Menteth.....Herbert Jaap
Angus.....Bernard Savage
Caithness.....Haviland Chappell
Fleance.....Mary Hughes
Siward.....John Washburn
Seyton.....Guy Cunningham
Boy.....Helen Chandler
Doctor.....Henry Vincent
Messenger.....Harry Winston
An Old Man.....Albert Shrubbs
Porter.....Frank Sylvester
First Murderer.....Stuart Black
Sergeant.....Lawrence Cecil
Lady Macbeth.....Julia Arthur
Lady Macduff.....Helen Robbins
Gentlewoman.....Marguerite Hutchinson
First Witch.....Eleanor Sargent
Second Witch.....Nina Lindsey
Third Witch.....Doris Fellows

The long anticipated production of "Macbeth," which was expected to be a worthy successor of "Richard the Third," in which Arthur Hopkins presented John Barrymore last year, proved to be an even greater surprise than the select first-night audience had bargained for, the startling, impressionistic beauty of Robert Edmund Jones' settings and the generally mediocre performance of Lionel Barrymore, who appeared in the title role, being the most interesting developments of the evening.

A great deal is expected, of course, from a production inspired and interpreted by a trinity as great and artistic as that of Arthur Hopkins, Robert Edmund Jones and Lionel Barrymore, each by far the most outstanding figure in his particular field. The combination turned out a product too rich and sluggish to be altogether palatable. Mr. Jones's scenes and designs were always striking if not effective; he seemed to be aiming at unconventionality rather than for some positive effect. Barrymore's Macbeth was an uninspired and uninspiring figure, only rarely rising above a prosaic level. In the banquet scene in which Banquo materializes himself into Macbeth's vision, Barrymore reached the highest point of his performance.

The rather unconvincing quality of the staging and the performance of the star served as a most advantageous setting for Julia Arthur's remarkable portrayal of the domineering Lady Macbeth. The genuineness of her realistic characterization was enhanced by her soft voice, her suave manners and perfect diction, her performance being singularly free from the eye-rollings and hysteria that usually play a prominent part in the portrayals of less gifted actresses who aspire to the role of Lady Macbeth.

Of the others in the cast, Sidney Herbert as Banquo, Raymond Bloomer as Macduff, Marguerite Hutchinson and E. L. Ballantine gave the most agreeable performances.

The great trouble with Jones's work in the production seemed to be his reliance to an extraordinary extent on the imagination of the audience. He made a wholesale use of curtains, the scarcity of substantial props being one of the most striking features of his sets; if his purpose was to impress his audience with the novelty of his designs and scenes, there is no question that his achievement was perfect.

RECEIVER FOR YIDDISH CO.

Isadore Reis was appointed receiver in bankruptcy last Thursday for the Modern Yiddish Theatre Company, Inc.

"SMOOTH AS SILK" NEW WILLARD MACK PLAY AT LEXINGTON

"SMOOTH AS SILK." A play in four acts, by Willard Mack. Presented by Willard Mack at the Lexington Theatre, Tuesday afternoon, Feb. 23, 1920.

CAST

Nellie Daley.....Marie Chambers
"Boots".....Shirley Warde
"Snap" Graham.....Royal Tracy
Mooney.....John J. Sparks
"Big Frank" Powers.....Howard Truesdell
Johnny Daley.....Charles Halton
"Bloogs".....Royal Stout
Freeman Holding.....Joseph Sweeney
"Taxi Jimmi".....Luis Alberni
Roslin.....Zina Moulton
"Silk".....Willard Mack

Willard Mack wrote, rehearsed and produced this play in ten days. Incurable skeptics are advised to go to the Lexington and see for themselves; no one could possibly doubt the story after seeing the play. Mind, see the play, for there isn't much chance of hearing it in the huge auditorium where it is now housed. One of the obvious faults of the show is that not a single shot is fired, although revolvers are in evidence almost continually, and so it happens that if you happen to fall asleep during a dull moment in the play, the chances are that you will be in a more profound slumber at the final curtain; not that you will be the loser by snoring through the two hours of the piece, although it is rather interesting to observe the havoc than can be wrought in ten days.

"Smooth as Silk," in its present form, is little more than an attenuated vaudeville act, with all the stock trappings of every crook show that ever saw the light of day. "Silk," who in the person of the producer-actor-author-manager, is a fairly engaging sort of a gentleman-crook, with an Irish accent, is suddenly lifted with his pal from the penitentiary, by a police official, who wants him to do a big job for him. Yes, he wants him to get "the papers"—you know, the kind that the hoarse villain used to call the "documents." The reformer, who has them in his private safe, is a very shrewd bird, but "Silk" lifts them in a more thrilling manner for that reason. This is no ordinary reformer, incidentally, for he turns out to be the arch-crook of the play. In fact, every member of the cast is a crook, in the play, of course, with the exception of dear, little "Boots," who loves "Silk," but is still as good as a "new nickel," according to the solemn statement of the hero. Well, the papers having been obtained by the monocoed "Silk," everybody expected that "Silk" would now allow himself to be "reformed" by the good and beautiful "Boots." But Mack fooled them by telling the gal that he loved her too well to take her away with him, and so the play ends with a last grand gesture by "Silk."

The scenery and staging was entirely worthy of the text, and the cast is no worse. Mack himself stood out in marked contrast to the shoddiness of the production.

"WOMAN TO WOMAN" TO BE SEEN

"Woman to Woman," a new play by Michael Morton, which was presented out of town recently, will be produced at Rochester on March 3d. Willette Kershaw heads the cast. Others in the company are Gail Kane, Kenneth Hill, Felix Krembs, Andree Corday, Julia Chippendale, Lorna Volare and Stapleton Kent.

"WILL O' THE WISP" STARTING

William Smith, with Barry McCormick, will produce a comedy drama now called "Will o' the Wisp," early in May, after McCormick has started Victor Herbert's "Eileen," on its tour.

"BLUE EYES" AT THE CASINO IS LIGHT BUT PLEASING

"BLUE EYES." A musical comedy in two acts, by Leon Gordon, LeRoy Clemens, Z. Myers and I. B. Kornblum. Presented at the Casino Theatre, Monday evening, February 21, 1921.

CAST

Mr. Goldberg.....Ralph Robbins
Dawson Ripley.....Andrew Tombs
Fifi.....Dorothy Tierney
Steinberg.....Philip White
Bobby Brett.....Ray Raymond
Peter Van Dam.....Lew Fields
Dorothy Manners.....Mollie King
Mr. Manners.....Carl Eckstrom
Mrs. Manners.....Lotta Linthicum
Stranger.....Leo Frankel
Doyle.....Judson Langill
Kitty Higgins.....Delyle Alda
Gypsy Girl.....Aline McGill

In "Blue Eyes," Morris Rose has succeeded in bringing together a group of charming and talented performers, but his production has failed to show any of them at their best. Lew Fields' sterling qualities as one of the best comedians on the American stage are all but wasted and Mollie King passes through the action of the play, a lovely figure, but a rather unconvincing heroine.

As Blue Eyes, the heroine of the play, she runs over a young man named Bobby Brett, in her automobile. The principals in the accident fall in love, Bobby dragging several of his friends into the situation, which is more or less mechanically tuned to set Lew Fields' comic abilities to the fore. There are a number of embarrassing developments, of course, all of which are gradually unravelled through eighteen musical numbers.

Delyle Alda's work as the prima donna in the show was easily one of the most pleasant features of the performances. Her voice was exceptionally clear and steady and she made a most delightful picture as Kitty Higgins. Andrew Tombs scored a good-sized hit with his dancing and comedy and Aline McGill's dance offering was also well received.

The comedy is in two acts, with settings showing first a Fifth avenue studio and then the Manners' place at Great Neck. The staging and lighting deserve special commendation. The music in this piece is generally tuneful but lacking in that distinction that is characteristic of a more refreshing score.

TO ENTERTAIN PALACE GIRLS

Charles E. and Josephine Taylor have returned to New York after a two months' tour of the country with a feature picture. They will entertain the London Palace Girls of the Fred Stone show at their home in Fair Haven, N. J., over the Easter holiday. Mrs. Taylor, who is an ex-Tiller girl, as the members of the big dancing act were known abroad, worked with a number of the dancers on the Continent.

"NICE PEOPLE" OPENS THURSDAY

Due to the fact that the new Klaw Theatre was not ready to receive "Nice People," the Sam Harris production featuring Francine Larrimore, on Monday, when the play was scheduled to be presented here, it will begin its local engagement tomorrow night.

"Nice People" opened in Baltimore about a month ago, where it was favorably reviewed.

COAST "FERGUSON" CO. CLOSES

San Francisco, Cal., Feb. 28.—The "John Ferguson" Co., featuring Thomas Keenan, closed in Sacramento February 26th. After playing the Columbia Theatre in San Francisco, the company played on the coast for two weeks. Poor business is said to have caused the closing.

MANY CHICAGO CHANGES

CHICAGO, Ill., Feb. 28.—There will be a big change in the theatrical map next week. Jack Norworth in "My Lady Friends," Olive Tell in "Cognac" and Harry Hall in "When We Were Young," complete their engagements here. "Irene" goes to the Studebaker; Edith Taliaferro and William Morris will play the La Salle in "Kissing Time."

Fay Bainter, in "East is West," comes to the Garrick; Walter Scanlan, in "Hearts of Erin," will appear at the Central, and Patricia Collinge, in "Just Suppose," will come into the Blackstone, replacing Henry Miller and Blanche Bates in "The Famous Mrs. Fair."

Jack Hazard, in "The Night Boat," opens at the Colonial Theatre on Sunday next.

"WHAT'S YOUR NO?" COMING IN

"What's Your Number?" new farce which made its first appearance at the Shubert Garrick Theatre in Washington on January 31, closed on Tuesday of last week in Perth Amboy, N. J., and is now in New York being polished up for an early Broadway presentation. In the original cast are Marie Carroll, Dorothy Mortimer, Forrest Winant and Tom Lewis. The show was well received wherever it has played since opening.

MISS ANGLIN IN JOAN OF ARC

Margaret Anglin will present Emile Moreau's "Trial of Joan of Arc" at the Century Theatre on Easter Sunday. It is likely that later on it will be installed at the Frazee Theatre, but no date can be fixed, since the run of "The Woman in Bronze" has proved profitable, and a change of program is an uncertainty at the present moment.

RECASTING "NEW HOUSE"

"The New House," a drama by Louis Anspacher, produced by Sam H. Harris, closed in Atlantic City a week ago Saturday night, after being on the road for two weeks, having opened at Baltimore a week earlier. The play will be recast, it is said, and will be presented in New York this spring.

"UNCLE TOM" HOLDS OVER

Boston, Feb. 28.—"Uncle Tom's Cabin," which was presented in stock company at the Arlington Theatre last week, played to such remarkable business that it is being repeated this week. The house was filled to capacity at every performance, the old favorite proving to be a great drawing card.

"JUNE LOVE" CLOSING

"June Love," Rudolph Friml's musical comedy, will close in Pittsburgh next week to be rewritten and recast. Otto Harbach was called in last week to revise the book. After two weeks' doctoring, the show will play at the Forrest Theatre, Philadelphia.

"PASSION FLOWER" RETURNING

Nance O'Neil and the "Passion Flower," at the conclusion of the engagements throughout the New England cities, will return to New York for a limited stay. The theatre for the re-engagement has not yet been determined upon.

FRAZEE DOING SHELTON PLAY

"The Girl or the Dollar," a comedy by Harry Sheldon, author of "The Havoc," which was a success five years ago, is to be presented by H. H. Frazee at Stamford, Conn., on March 4. Taylor Holmes will appear in the leading role.

HUSSEY SHOW OPENS MAR. 7

The new production of the Shuberts, "The Whirl of the Town," which will feature Jimmy Hussey, Georgie Price, and a cast of principals numbering twenty-nine, will open next Monday, March 7th, in Washington.

RAY SHERWOOD SAYS—

HERE'S A NEW ONE THAT HAS STEPPED OUT OVERNIGHT LIKE A "MAN O' WAR;"
JUST A BALMY BREATH OF PARADISE IS—

DREAMY HAWAII

WORDS BY RAY SHERWOOD

MUSIC BY F. W. VANDERSLOOT

VANDERSLOOT MUSIC PUB. CO.
WILLIAMSPORT, PA.

New York—Chicago—Toronto—Melbourne—London

RAY SHERWOOD, 645—61st St., Brooklyn, N. Y.

Phone Sunset 7985

FAREWELL!

ACCEPT THIS AS A PERSONAL LETTER OF GRATITUDE AND KIND
THOUGHTS FROM

ELLA SHIELDS

SINGING

SMILING

DANCING

JIMMY HAMILTON

Taking a Good Straight Man's Place
BOOKED SOLID

Headlining with the Original Wop
FRANK SABINI

Marie Kell & Brower Bros. "A Study In Syncopation"

(FORMERLY BROWER TRIO)

BOOKED SOLID. DIR. SAM FALLOW
Thanks to Max P. Lowe for Ziegfeld Roof Offer

B. F. KEITH VAUD. EX.

NEW YORK CITY

Palace—Ruloff's Ballet—Parish & Peru—Bronson & Baldwin—Gus Edwards' Song Rev.—Toto—Tempest & Sunshine—Josephson's Islanders—Riverside—Chaplin Picture—Frank Mullane—Dillon & Parker—Julius Tannen—Pearl Regay & Co.—Howard's Poodles.
 Colonial—Four Ortons—Kath. Murray & Co.—Frawley & Louise—Chic Sales—Pearson & Lewis—Jack Inglis—Biggs & Witchie—Princess Rajah—Others.
 Alhambra—Rekoma—Ryan & Bronson—Wood & Wyde—Pressler & Klais—Schietla's Mannikins—Others.
 Royal—Edwin George—Mabel Burke & Co.—Demarest & Collette—Nat Nazarro & Band—O'Donnell & Blair—Yvette Rugel—Buzselli & Parker—Bradna.
 51st St.—Kitty Doner & Co.—Lydell & Macey—Profiteering—Ben Bernie—Van Cleve & Pete.
 Jefferson—Dally & Berlew—Burt & Rosedale—Leo Carrillo—Bostock's Riding School—Watts & Hawley—Avery & O'Neill.
 Hamilton—Ryan & Ryan—Brooks & Powers—La Bilianita—D. H.—Nat Nazarro, Jr.—Bowers, Walters & Crooker—Wm. Rock & Girls—Others.
 Broadway—Young & April—Gallagher & Martin—Dave Harris—Kane & Herman.
 Coliseum (First Half)—Valda & Co.—Long Tack Sam. (Last Half)—Bernard & Garry—Swift & Kelly.
 Regent (First Half)—Bernie & Garry—Geo. Leonard—Swift & Kelly. (Last Half)—Long Tack Sam.

BROOKLYN, N. Y.

Orpheum—Evans & Perez—Kara—Wilson Bros.—Gibson & Connelly—Sydney Grant—Franklin Charles & Co.—Ethel Levy.
 Bushwick—Nippon Bros.—Gordon & Ford—Masters & Kraft Revue—Ida Mae Chadwick—Whitting & Burt—Chas. McGood & Co.—Davis & Darnell.
 Flatbush—Marcelle Fallett—Nash & O'Donnell—Pressler & Klais.

BOSTON

Keith's—Margaret Taylor—Russell & Devitt—Sully & Houghton—Ruby Norton—Bert Levy—Coogan & Casey—Wm. Gordon Dooley Revue—Equilib Bros.

BUFFALO

Shea's—Helen Jackley—Rolls & Royce—Anderson & Yvel—Claudia Coleman—Santos Hayes Revue—Joe Cook—Alexander Bros. & Evelyn.

COLUMBUS

Keith's—Samayas—Palo & Palet—Marshall Montgomery—Ethel Clifton & Co.—Bernard & Townes—Trixie Friganza—Rialto's Look.

CINCINNATI

Keith's—Libby & Sparrow—Ed. Morton—Harry Holman & Co.—Walters & Walters—Fred Lindsey & Co.—Mr. & Mrs. J. Barry—Eddie Leonard & Co.—Osborne Trio.

CLEVELAND

Keith's—Three Weber Girls—Welch, Mealy & Montrose—Cathedral Singers—Zuhn & Dries—Creole Fashion Plate—Al. & Fannie Stedman—John B. Hymer & Co.—Eyes of Buddha—Flying Henrys.

DETROIT

J. & K. Lee—Hymack—Horlick & Sarampa Sis.—Ethel McDonough—Pearson, Newport & Pearson—Hal & Francis—Homer Romaine—The Brightons.

DAYTON

Keith's—McRae & Clegg—May Wirth & Co.—Eric Zardo—Georgina Campbell & Co.—Val & Ernie Stanton—Cross & Santora.

GRAND RAPIDS

Empress—Emmy's Pets—A. C. Astor—Ara Sisters—Lambert & Ball—Mary Haynes—Pedestrianism.

HAMILTON, CANADA

Lyric—Davis & Polle—Dave Roth—E. & Bertie Conrad—Rome & Gant—Robbie Gordone.

INDIANAPOLIS

Keith's—Lady Alice's Pets—El Cleve—Duffy & Mann—Mrs. Gene Hughes & Co.—Vincent O'Donnell—Ye Song Shop—Vinnie Daly & Co.—Bender & Herr.

LOUISVILLE

Mary Anderson—Frank Wilson—Norton & Melnotte—Whipple, Huston & Co.—Van Hoven—Ben Berl & Co.—Elinore & Williams—Four Lamy Bros.

LOWELL

Keith's—Rials—Stanley & Lee—Will & May LeVar—Billy Glasson—Juliet Morris & Campbell—Charlie Chaplin—"The Kid."

MONTREAL

Princess—Lind Bros.—Walsh & Edwards—William Ebbs—Ernest Evans Co.—Sybil Vane—Dugan & Raymond—Mel Klee—The Duttons.
 St. Denis—Mabel Fonda Trio—The Two Roselias.

OTTAWA

Dominion—Lucas & Inez—Elkins, Fay & Elkins—Eddie Foyer—George Moore & Co.—Bill Genevieve & Walter.

PITTSBURGH

Davis—Bob & Tip—DeHaven & Nice—Will Ward & Girls—Hall & Shapiro—Muldoon, Franklin & Rose—Tighe & Leedam—Valerie Bergere & Co.—Ruth Royce—Devaro & Zemater.

PORTLAND

Keith's—Clown Seal—Aloha & Gille—Werner Amaro Trio—Jack Osterman—Anderson & Graves—Wilton Sisters.

QUEBEC

Keith's—Ann Gray—Mack & Earl—Alexandria—Elsie LaBergere Co.

ROCHESTER

Temple—The Little Cottage—Boyce Combe—Herbert & Dore—Margaret Ford—Hamilton & Barnes—Dotson—Eary & Eary—Unusual Dub.

VAUDEVILLE BILLS

For Next Week

SYRACUSE.

Keith's—Uyeda Japs—Fallon & Shirley—Larry Harkins & Co.—Master Gabriel & Co.—Clara Morton—Four Mortons—Weaver & Weaver—Betts Seals.

TORONTO

Hippodrome—Dunham & O'Malley—Buckridge Casey & Co.—Clark & Verdi.
 Shea's—Samstead & Marion—Mr. & Mrs. Norcross—Senator Francis Murphy—Ella Shields—Clara Howard—Mabel Talliaferro—Toney & Norman—T. & Kitty O'Meara.

TOLEDO

Keith's—Lawton—Wayne, Marshall & Candy—Wright & Dietrich—O'Donnell & Blair—The Leightons—Thos. E. Shea—June Mills.

WASHINGTON

Keith's—Yvette—Gertrude Hoffman—Maria Lo.

WILMINGTON

Garrick—Margot & Francois—Adams & Chase—Loyal's Dogs—Sylvia Clark—Julia Dean & Co.—Minetti & Sidell.

YOUNGSTOWN

Hippodrome—Frank & Milt Britton—Dainty Marie—Adams & Griffith—McFarland Sisters—Clark & Bergman—Choy Ling Hee Troupe.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Palace—Henry Santry & Band—Margaret Young—Edith Clasper & Boys—Mme. Doree's Operadique—Harry & Anna Seymour—Dooley & Storey—Byron & Haig—Mason & Cole—Hubert Dyer & Partner.
 Majestic—Jos. E. Howard Rev.—Victor Moore & Co.—Herbert Clifton—Tom Patticola & Co.—J. Rose Johnson & Co.—Leo Beers—Galetti & Kokin—The LeGrohs—Gardnetti Bros.
 State Lake—Lillian Shaw—L. Wolfe Gilbert & Co.—Under the Apple Tree—Clausius & Scarlet—Henry B. Toomer & Co.—Price & Bernie—Mantell's Mannikins—Ben Rayer.

DES MOINES

Orpheum—Roscoe Allis & Co.—Fall of Eve—Tracey & McBride—Dunbar's Darkies—Three Regals—An Artistic Treat—Langford & Fredricks.

DENVER

Orpheum—Frances Pritchard & Co.—Peggy Bremen & Bro.—Beatrice Morgan & Co.—Bobby Randall—Conroy & Howard—Sig. Friscoe—Gordon's Circus—Rae Samuels.

DULUTH

Orpheum—Alan Brooks & Co.—McConnell Sis.—Williams & Pearce—Ames & Winthrop—Selbini & Nagel—Cummins & White—Olson & Johnson.

EDMONTON AND CALGARY

Orpheum—Four Fords—Harriet Temple & Co.—Marguerite & Alverez—Moss & Frye—Everest's Monkeys—Otto & Sheridan—Holmes & La Vere.

KANSAS CITY

Orpheum—Emily & Wellman—Clayton & Lennie—Elsa Ruegger & Co.—El Rey Sisters—Wm. Mandell & Co.—The Langdons—Lane & Harper.

LINCOLN

Orpheum—Leighner Sis. & Alex.—Conlin & Glass—Joe Laurie & Co.—Selbini & Grovini—Healy & Cross—Herbert's Dogs—Jimmy Lucas & Co.

LOS ANGELES

Orpheum—Wm. Seabury & Co.—Kenny & Hollis—C. & F. Usher—J. C. Nugent—Oakes & De Lour—Dora Hilton—Mr. & Mrs. G. Wilde—McAllen & Carson.

MINNEAPOLIS

Orpheum—Blossom Seelye & Co.—Jack La Vere—Ben Harney—Dale & Burch—Prosper & Moret—B. & I. Walton—Loyola Adler & Co.

MILWAUKEE

Palace—Singer's Midgets—Bob Hall—Ford & Cunningham—Howard & Sadler—Francis & Kennedy—McCormack & Wallace—Steve Freda—Three Romanos.

MAJESTIC

Julian Eltinge—Mlle. Lettzel—Anger & Packard—Barnes & Freeman—Three Bobs—Murphy & White—Emily Darrell—Beeman & Grace.

MEMPHIS

Orpheum—On Fifth Avenue—Margaret Padula—Imhof, Conn & Corinne—Rae E. Ball & Bro.—Claude Golden.

NEW ORLEANS

Orpheum—Varieties of 1921—Kellam & O'Dare—Bert Kenny—Reed & Tucker—Watsika & Understudy—Dance Fantasies—Summertime.

OMAHA

Orpheum—Hackett & Delmar—Geo. McFarlane—Johnson—Baker & Johnson—Grant Gardner—Breakaway Barlows—G. Kirksmith Sisters—Whitfield & Ireland—Daisy Nellis.

OAKLAND

Orpheum—For Pity's Sake—Hampton & Blake—Burke & Betty—A Miniature Revue—Moody & Duncan—Delmore & Lee—Annette Kellermann.

PORTLAND

Orpheum—Arman Kaliz & Co.—Gene Greene—Emerson & Baldwin—Bessie Browning—Roy Conlin—Page & Green—Alfred Fattel & Co.

SAN FRANCISCO

Orpheum—Valeska Suratt & Co.—Rice & Newton—Johnny Burke—Grey & Old Rose—Flo Lewis—Harry Kahne—Flying Mayors—Albertana Rasch & Co.

ST. PAUL

Orpheum—Geo. Jessel's Rev.—Joe Towle—Gosler & Lusby—Pistel & Johnson—Four Gossips—Samson & Della—Redford & Winchester.

ST. LOUIS

Orpheum—Courtney Sisters—Corinne Tilton Rev.—The Casino—Ce Dora—Lane & Moran—Charles Wilson—Bigelow & Clinton—Bottomley Troupe.

E. HEMMENDINGER, Inc
 PLATINUM DIAMONDS REMOUNTING
 JEWELRY DIAMONDS REMODELING
 Tel. 9971 John, 45 JOHN ST., New York City

Rialto—The Love Shop—Solly Ward & Co.—Babcock & Dolly—Ducos Brothers—Fred Hughes—Lillian's Dogs.

SACRAMENTO AND FRESNO

Orpheum—Ella Brice & Co.—Janet of France—Tuscano Bros.—Vokes & Don—Ramsdell & Deyo—F. & O. Walters—Stuart Barnes.

SEATTLE

Orpheum—"Moonlight"—Fracklin & Tell—Chas. Irwin—The Nagys—Bobby O'Neill & Queens—Finn & Sawyer—Alfred Farrell & Co.

SIOUX CITY

Orpheum—3 Blighty Girls—Owen McGivney—Clark & Arcaro—Oscar Lorraine & Co.—Rose Clare—Roy & Arthur—Irene Franklin—Fenton & Fields—Green & Dean—Daisy Nellis—Whitfield & Ireland—Joseph Browning.

SALT LAKE CITY

Orpheum—De Wolf Girls—A Hungarian Rhapsody—Valentine & Bell—Belle Montrose—Step Lively—Foley & La Tour—Herbert Brooks.

VANCOUVER

Orpheum—Alice Lloyd—Cressy & Dayne—Ash & Hyams—Oscar Mirano Trio—B. & B. Wheeler—Nolan & Nolan.

WINNIPEG

Orpheum—Delmar & Kolb—Murray Girls—Edith Clifford—Franklyn Ardell—Tom Smith & Co.—Bert Melrose—Jas. C. Morton & Co.

F. F. PROCTOR

Week Feb. 28

NEW YORK CITY.

5th Ave. (First Half)—Evelyn Berresford—Bert & Whiteside—Donald Kerr & Co.—Miller & Lyle—Rolland & Ray. (Second Half)—Richards Keane Co.—Fred & T. Hayden—Indoor Sports—Pierret & Schofield—Mann Trio.

125th St. (First Half)—Van Cleve & Pete—Richard Keane Co.—Hilton & Norton—Cooper & Seymonds—Thornton & Holla—Melodious Chaps. (Second Half)—Flanigan & Stening—Lewis & Henderson—Baby Mine—Harry & E. Sharrock—Jed Dooley & Co.

Harlem Opera House (First Half)—A. H. Wilson—Vin. Henry & Health—Mulle & Stanley—Fred & Tom Hayden—Hilo Spong—Taylor, Howard & Them—Grace & Debars. (Second Half)—Tilden & Carro—Three Rianos.

23d St. (First Half)—Josie Heather Co.—Benson & Bell—Jed Dooley & Co.—Lizzie Wilson—Fixing the Furnace—Gormley Bros. (Second Half)—Frank Hurst—Arene Bros.—Hughes & Merrett—Sophie & Harvey Eve—Al Davis Co.

58th St. (First Half)—Mack & Stanton—Edwards Trio—Ashley & Downey—Donn & Hanson—Louis Stone Co.—Donald Sisters—Nester & Haynes. (Second Half)—Bobby Heath & Co.—Basil & Allen—Denno Sisters Co.—Betty Donn Co.—Mullaly Howell & Co.

Mr. Varney (First Half)—Harry & E. Sharrock—Once Upon a Time—Nita Bilhaine Co.—Pieret & Scofield—Foley & O'Neill—Hanagan & Stapleton. (Second Half)—Van Cleve & Pete—Muller & Stanley—Dennis Sisters.

Yonkers—Denno Sisters & Cody—Lew Welch Co.—Peck's Blackheads. (Second Half)—Mack & Stanton—Fred Elliott.

BROOKLYN.

Prospect (First Half)—Gellis Troupe—Dennis Sisters—Indoor Sports—Gretchen Eastman Co. (Second Half)—Once Upon a Time—Bert & Whiteside—Hilton & Morton—Foley & O'Neill—Rome & Wager.

Henderson's (First Half)—Gold & Edwards—Roberts & Boyne—McFarland & Palace—Heath & Sperkings—Betty Dunn Co. (Second Half)—Burns & Frabito—Sylvia Moran & Reckless—Frank Markley—Current of Fun—Nikko Japs—Ashley & Dorney.

ALBANY.

(First Half)—Les Kellors—Princess Nai Tai Tai—Princeton Five—Phina & Co.—Ben Bernie—Sully & Houghton—Brown & O'Donnell—The Rials. (Second Half)—Mennett & Sidell—Jones & Greene—20th Century Revue—Fallon & Shirley—Jack Conway & Co.—Vaughn Confort Co.—Australian Woodchoppers.

AUBURN.

(First Half)—Three Kevilles—Geo. & L. Garden—Oliver Smith & Co.—Nazzaro & Darling—Gillette & Country Village. (Second Half)—Al & E. Frabele—Arthur & Leah Bell—Sabbott & Brooks—Bobby Polson—Beginning of the World.

AMSTERDAM.

(First Half)—Jas. J. Morton—Page, Hack & Mack—Fallon & Shirley—Jack Conway & Co.—Santley & Norton—Pity's Sake. (Second Half)—Strassell's Animals—Simpson & Dean—Ona Munson Co.—Ned Norworth & Co.—Four Readings.

ALTOONA.

(First Half)—Three Theodores—Chester & Allen—Una Clayton Co.—Harry LaMason—Brown's Indians. (Second Half)—Nestor & Vincent—Caltes Bros.—Cook & Oatman—Wm. Hellen—Berren's Ryan's Sisters.

BRISTOL.

Arthur & Barrett—Allen & Moore—Cushman & Lewin—Billy Conney—Ed Zola Duo.

BANGOR.

Graham's Human Mario—Synco—Brown—Lee Williams—Norma Poole—Anderson & Graves—Alexander & Robinson—The Philmers. (Second Half)—Alice DeGorma—Jere McAuliffe—Woodbridge—Cooper—Burke & Burke—Millicent Mower—Mack & Reading—LaFrance Bros.

BROCKTON.

(First Half)—Harper & Blanks—Marion Claire—Ray & Emma Dean—Long Back Sam. (Second Half)—Dallas Walker—James Cullen—Kaufman, Lillian—Jean Graves—Werner & More's Trio.

BINGHAMTON.

(First Half)—El Cots—Grace Twins—Halliday & Burns—Barclay & Hall—Greenwich Villagers—Elsie White. (Last Half)—Ladora & Beckman—

Adolphus Co.—John Geirger—McDevitt, Kelly & Co.—Beck & McIntyre—Loretta's Bears.

Boston—Dewitt Young & Sisters—Follis Girls—Sharkey, Roth & Witt—Kelly & Pollock—De Page, York, Vis.

Scolley Square—Charlie Bradley—Heig Levere—Mrs. Wellington's Sur.—Fields & Gottle—Vee & Tully.

Washington Street—Commod Tom—Grenlee & Drayton—Four Jacks & Queen—Keane & Williams—Jennier Bros.

Howard—Gene Metcalf—Pinkie.
 Bowdoin Square—Daisy & Wilson—Tabor & Green—The Dorans.

CAMBRIDGE.
 (First Half)—Devoe Statze—Reed & Lyet—Emmett Brisco Co.—Rappi—Tou Ling Foff. (Second Half)—Lorner Girls—Stanley & Lee—Joale Hether Co.—Ray Emma Dean—Camille Trio.

CORTLAND.
 Irene Meyers—Halliday & Burns—Lew Leonard.

CANTON.
 Althea Lucas Co.—Wheeler & Pottee—Four Harmony Kings—Hal Johnson Co.—Carson & Willard—Rialto's Look.

CHESTER.
 (First Half)—Al Jerome—Hoster & Husten—Winter Garden Girls—Creendon & Davis—Bradna & Co. (Second Half)—Paul & Georgia Hall—Marie Sparrow—Anderson & Burt—De Haven & Nice—Lloyd to Love.

ELMIRA.
 (First Half)—Enigma—Adolphus & Co.—Lew Leonard—McDevitt, Kelly & Quinn. (Second Half)—Nagel & Gray—Elsie White—International Revue.

FITCHBURG.
 (First Half)—Pederson Bros.—Hery & Moore—Capt. Pop Anson & Co.—McGrath & Deeds—LeGene Archer. (Second Half)—Rathbourne Four—Bert & Mace—Elsa Ryan Co.—Jim McWilliams—Seven Honey Boys.

GREENFIELD.
 Mason & Shaw—Francis Renault—Billy Rogers—Reddington & Grant.

GLENS FALLS.
 (First Half)—Mennett & Sidell—Shapiro & Jordan—Simpson & Dean—Ona Munson Co.—Ned Norworth & Co.—Strassell's Animals. (Second Half)—Bellevue Bros.—Princess Nai Tai Tai—Gulfoyle & Lang—Will Oakland—Brown O'Donnell—For Pity's Sake.

GENEVA.
 (First Half)—Irene Meyers—Mack & Dean—Be Cautious Girls. (Second Half)—El Cota—Great Leon.

GLOVERSVILLE.
 (First Half)—Ladora & Beckman—Gus Bohn—Thomas Holar Co.—Peck & McIntyre—Kitties' Band. (Second Half)—Page, Hack & Mack—Diamond & Brennon—Grace Nelson—Be Cautious Girls.

HOLYOKE.
 (First Half)—Reddington & Grant—Mason & Shaw—Seven Honey Boys—Raymond & Rogers. (Second Half)—Rathbourne Four—Profiteering—Hazel Green Co.

HARRISBURG.
 (First Half)—Nestor & Vincent—Caltes Bros.—Cook & Oatman—Wm. Hallen—Beenes, Ryan Sisters. (Second Half)—Three Theodores—Chester & Allen—Una Clayton Co.—Harry Mason—Brown Indians.

HAVERHILL.
 (First Half)—The Seabacks—Lambert & Phillips—Tommy Allen Co.—Polly & Oz—McIntosh & Maids. (Second Half)—Nita Johnson—France & Leary—Long Tack Sam—Leffingwell & Wallace.

HAZELTON.
 (First Half)—Grant & Wallace—Lella Shaw & Co.—Arthur Whitelaw—Conley & Webb. (Second Half)—Szymoya—Will Mahoney—Blanche & Jimmy Creighton—Musical Lunds.

ITHACA.
 (Last Half)—The Silvas—Grace Twins—Enigma—Barclay & Hall—Greenwich Villagers.

JOHNSTOWN-PITTSBURGH.
 Amada Gilbert Co.—Frank Bush—Zeno, Mull & Carl.

JAMESTOWN.
 (First Half)—Sherman & Rose—Wallace Galvin—Tricked. (Second Half)—The Wonder Girl—Bobby Ferns Co.—Dena Cooper & Co.

JERSEY CITY.
 (First Half)—Three Rianos—Arissa Trio—Lillian Kinsbury—Harry Berry & Miss Rutell & Dunigan—Wilson & Kelly. (Second Half)—Libonete—Grace & H. DeBers—Fixing the Furnace—Weber & Kidnor.

LEWISTON.
 (First Half)—Alice Degarmo—Jere McAuliffe—Burke & Burke—Mack Reading—Camille Trio. (Second Half)—Melva Sisters—Rappi—Reed & Lucy—McGrath & Deeds—Etrenele Trio.

LYNN.
 (First Half)—Stanley & Lee—Millicent Mower—Coogan & Casey—Lorner Girls. (Second Half)—The Philmers—Morgan & Binder—Harry Cooper—Five Musical Beauties.

(Continued on page 23)

Brooks
 THEATRICAL COSTUMERS

Leading Makers of
 Stage Attire
 For Men and Women

We costume completely
 musical and dramatic pro-
 ductions, moving pictures,
 acts, revues and operas.

147 W. 40th St., New York

VAUDEVILLE ARTISTS—MY NEW
 OFFICES ARE OPEN AND I AM
 NOW AT YOUR SERVICE

MERCEDES

America's Most Progressive Manager
 Romax Building, 245 West 47th Street

Do They Want the "Old Jazz Circus"?

COPY OF LETTER:

January 25, 1921.

Mr. Homer Neer,
Sun Booking Office,
Springfield, Ohio.

Dear Friend Homer:—

For the love of Mike please, please, please arrange some time for *Sherman and De Forest* so that this act can play Columbus and Lexington. This act is just the tonic that the Doctor ordered, so don't fail me.

Will see you Thursday.

Thanking you in advance, and with kindest regards, I am

Very truly yours,

M. M. JAMES.

WMJ:MM

CRESCENT PARK

OPENS

SUNDAY, MARCH 27th, 1921

situated within *six miles* of *Providence*, population over 250,000, and drawing from over a million. *Still room* for a *few new devices*. Would like to hear from a *first class Illusion Show* interested party. No junk wanted. Also from *party* who desires to erect a *Fun Factory* on a large scale. Positively the *best park proposition* in the New England States. *Crescent Park* has been in existence over forty years and was purchased last year by the undersigned.

CHARLES LOOFF, Proprietor and Manager, P. O. Box 46, Riverside, R. I.

Professionals, if you can use a Ballad in your act don't fail to get

WAGON TRACKS The Ballad Beautiful

ORCHESTRATIONS AND PROFESSIONAL COPIES NOW READY

52 Harbor Ave.,
Ashtabula, O.

KONDAS MUSIC PUBLISHING CO.

250 Colonial Arcade,
Cleveland, O.

AT LIBERTY FOR NEXT SEASON SAMMY LEWIS

ECENTRIC—RUSSIAN AND ALL STYLES OF DANCING—ALSO SINGING JUVENILE.
CATCH ME THIS WEEK AS SHOW GOES WEST, WITH THE ALL JAZZ REVUE.

NOW—OLYMPIC THEATRE—NOW

VAUDEVILLE BILLS

(Continued from Page 21)

PROCTOR CIRCUIT

LAWRENCE.

(First Half)—Aloha & Gille—Welton & Marshall—Wando Ludlow Co.—Lyons & Yosco—Clown Seat. (Second Half)—The Seabacks—Infield & Noblet—Carl & Inez—Henry & Moore—Wyatt's Lads & Lassies.

LANCASTER.

(First Half)—Devara & Zemater—Geo. Nagle Co.—Will Mahoney—Eight Blue Devils. (Second Half)—Lloyd's Nevada Co.—Joe Armstrong—Creedon & Davis—Bally Hoo Trio.

MORRISTOWN.

(First Half)—Sewan Rosends—Jarvis & Morrison—Bowers, Walter & Co. (Second Half)—Fenwick Girls—Ferro Taylor Co.—Rodero & Dunigan—Hilda Spong Co.

MONTREAL.

Ann Gray—Elsie LaBeyer—Alexandria—Cleo & Thomas—Caplan & Wells.

MORRISTOWN.

Peck's Blockheads—Vincent & Grade—Barker & Dunn—Ballot Trio.

MANCHESTER.

(First Half)—Dalls & Walker—Infield & Noblet—Will & May Lavar—Jim McWilliams—Wyatt's Lads & Lassies. (Second Half)—Aloha & Gille—Welton & Marshall—Wanda Ludlow Co.—Lyons & Yosco—Clown Seat.

McKEESPORT.

(First Half)—Stone & Hanlo—Gertrude Dudley Co.—Voyer & Wendell—Four of Us—LeClair & Sampson. (Second Half)—Seymour & Jeanette—Hill & Ackerman—Will Bronson—Hiram & Milkmaids.

NEWARK.

(First Half)—Snyder & Miland—Leo Carillo—Trincess Radjah Co.—Dillon Parker Co. (Second Half)—Priscio McDermott & Co.—Fred & M. Dale—Montgomery & Allen—Marg. Taylor—Arnold & Lambert.

NEW LONDON.

(First Half)—Arthur Barnett—Barker & Dunn—Princeton—Wah-Let-Ka—Cliff Clark—Gruett, Kramer & Co. (Second Half)—Jean Elsie—Princess Wah-Let-Ka—Herbert Duo—Monettes.

NEW BRITAIN.

(First Half)—Herbert Trio—Frame & Leary—Vincent & Grace—The Doll House. (Second Half)—Sawyer & Eddy—Gruett, Kramer & Co.—Brennen & Rule—Morin Sisters & Co.

NEW BEDFORD.

(First Half)—Werner Amoros Co.—Jean Grasse—Elsa Ryan Co.—James Cullen—Five Musical Beauties. (Second Half)—Mabel Whitman Co.—Mattulee Lippard—Lew & Gen Archer—Coogan & Casey—Toy Ling Foo.

NEWPORT.

(First Half)—Pierce & Goff—McLaughlin & Evans—Morgan & Binger—Harry Cooper—Mabel Whitman Co. (Second Half)—Lorraine Sisters—Marion Claire—Emmett Briscoe Co.—Rayno & Roers—Devon Statzer.

NEW CASTLE.

Rodero & Marconi—Hiram & Milkmaids.

OSSINING.

(First Half)—Seven Rosebuds—Curtis & Fitzgerald—Mabel Burke Co.—Harry Garland—Laddy & Laddy. (Second Half)—Ruth Curtis—Baby Mine—Big Trio—Trennell Trio—Pinto & Boyle.

OLEAN.

(First Half)—John Geiger—Dena Cooper & Co.—Bobby Ferne Co.—The Wonder Girls. (Second Half)—Sherman & Rose—Wallace Garvin—Tricked.

PAWTUCKET.

(First Half)—Allman & Mayo—Jug. Wells. (Second Half)—Haggerty & Gordon—Brown's Musical Highlanders—Al Striker.

PITTSBURGH-JOHNSTOWN.

Night Boat—Jennings & Mack—Spanish Goldinis—Jack Joyce.

PITTSFIELD.

Ed Zola Duo—Allen & Moore—Oaulie Friedls—Francis Renault—Goldie Edwards—Brown & Jackson.

PASSAIC.

(First Half)—Arene Bros.—Fenwick Girls—Grant Lester—Howell & James—Current of Fun—Harry Watkins. (Second Half)—Hyman Adler Co.—Norwood & Hall.

PITTSBURGH.

Gertie DeMilt—Bolger Bros.—Ethel Rosemon Co.—Three Eddy Girls—Lee Barth—Love Bugs—Freeman & Lewis—Delano & Pike.

PARKERSBURG.

(First Half)—Bronson & Edwards—Wright & Dietrich—Eddie Ross—Lee & Cranston. (Second Half)—Enos Frazere Co.—Billy Knight & Girls—Hobson & Beattie—Stephens & Hollister.

PATERSON.

(First Half)—Eva Fay—Mann Trio—Flaherty & Stoning—Gibson & Price—La Toy's Models. (Second Half)—Bett's Seals—Four Ushers—Dunal & Little.

PHILADELPHIA, PA.

Grand Opera House—Will J. Ward & Girls—Margot & Francis—Reed & Blake—Loyal Dogs. National (First Half)—Britt Nace—Carl Inez—Frozini—Lorraine Sisters. (Second Half)—Pederon Bros.—Pierce & Goff—Will May Lavar—Tommy Allen Co.

Wm. Penn (First Half)—Will Blondy—Marie Sparrow—Anderson & Burt—DeHaven & Nice. (Second Half)—Peggy Brooks—Lella Shaw & Co.—Benuse & Baird—Winter Garden Girls.

Keystone—Martin & Moore—Harry Antrim—Tatie—Clinton & Rooney—A Trip to Hiltland.

Girard (First Half)—Farrell Taylor Co.—Nikkos. (Second Half)—Will & Blondy—Black Dots.

STAMFORD.

(First Half)—Sawyer & Edd—Brennan & Rule—Mack & Kirkwood—Morin Sis. Co. (Second Half)—Peggy Cahart—Pat Rogers.

SALEM

(First Half)—McGorman & Regay—Kaufman & Lillian—Leffingwell & Wallace—Mattylee & Lippard—Making Movies. (Second Half)—Dave Winnie—Lambert & Phillips—McIntosh & Maids—Folly Oz—Making Movies.

SCHEENECTADY

(First Half)—Belleclair Bros.—Harry White—Mabel Berra Co.—Bison City Four—20th Century Revue. (Second Half)—3 Ander Girls—Mark & Dean—Archer & Belfor—Santley & Norton—Princeton 5.

ST. JOHN

(Second Half)—Snyc—Alexander & Robinson—Brown & Lee Williams—Norma Poole—Graham's Marionettes.

SYRACUSE

(First Half)—Al & Emma Frabelle—Arthur & Leah Bell—Sabbott & Brooks—Guilfoyle & Lang—Bobby Folsom—Beginning of the World. (Second Half)—3 Kervilles—Geo. & L. Garden—Oliver Smith Co.—Jean Sothorn—Nazarro & Darling Sis.

SHAMOKIN

(First Half)—Lloyd Nevada Co.—Peggy Brooks—Bally Hoo Trio. (Second Half)—Devara & Zemater—Conley & Webb—Arthur Whitelaw.

STEVENVILLE

(First Half)—Knights Roosters—Mildred Parker—Billy Wilson Co.—Claude Golden—Casting Campbells. (Second Half)—Frank Shields—Adams & Barnett—Maggie LeClair—Seymour Brown—Gautier's Bricklayers.

TORONTO

Creightons—Two Rosellas—Mabel Fonda Trio—Howard & White—Dunham & O'Malley.

TROY

(First Half)—3 Ander Girls—Jones & Greenlee—Archer & Belford—Will Oakland—Hall & Shapiro—4 Readings. (Second Half)—James J. Morton—The Riads—Bison City 4—Sully & Houghton—Mabel Berra Co.—Ben Bernie—Phina & Co.

WOONSOCKET

(First Half)—Dotty Clair Minstrels—Al Stryker—Burns & Franklin. (Second Half)—Jug Wells—Bellis Duo—Allman & Mayo—Mathews & Marshall.

WHEELING

(First Half)—Frank Shields—Antler Trio—Adams & Barrett—Maggie LeClair—Seymour Brown—Gautier's Bricklayers. (Second Half)—Knight's Roosters—Adams & Thomas—Mildred Parker—Billy Wilson Co.—Claude Golden—Casting Campbells.

BRIDGEPORT

(First Half)—Frick & Adair—Georges Gantier Co.—Hazel Green Co.—Vic Plant Co.—Louis & F. Berkoff. (Second Half)—Wayne & Bell—Joe Martini—Leoni & Gillespie—Bender & Meehan—Ming Toy.

Plaza (First Half)—Fad & Fancy—Dave Harris—Chief Little Elk—Sieglar Bros. (Second Half)—Aldine & Wright—Will & M. Moore—Goldie Thorn—Sunshine Girls.

HARTFORD

Palace (First Half)—The Heyns—Williams & West—Eckhoff & Gordon—Nearly a Prince—Marie Russell—Gleir & Her 4 Nubians. (Second Half)—Smilletta Sis.—Frank & Adair—Selgier Bros.—Mabel Page & Co.—Vic Plant Co.—Casting Mellos.

Capitol (First Half)—John S. Blondy & Son—Craig & Holsworth—Extra Dry—Bender & Meehan—Madam Rhea. (Second Half)—Mizpah Selbini—Mack & Nelson—Bobby Bernard Co.—Kittner & Reaney—Bobby McLean Co.

NEW HAVEN

Bijou (First Half)—Addine & Wright—Will & M. Moore—Echo Valley—Mack & Nelson—Sunshine Girls. (Second Half)—The Heyns—Irene & D. Garber—Chief Little Elk—G. Gantier Co.—Girle and Her 4 Nubians.

Palace (First Half)—Zarrell & Brother—Goldie & Thorn—Bobby Bernard Co.—Bobby McLean. (Second Half)—Louis & F. Berkoff—Larry Clifford Trio—Sidney & Townley—Martha Pryor—4 Husbands.

SPRINGFIELD, MASS.

Palace (First Half)—Hurio—Fielding & Boomer—Miller & Bradford—Ferro & Coulter—4 Husbands. (Second Half)—Zarrell Bros.—Fad & Fancy—Isabelle Stone Co.—Hendricks & Stone—Polly's Pearls.

SCRANTON

Poli's (First Half)—Adams & Chase—Madeline Randolph & Ruth Reinsner—Thomas P. Jackson Co.—Frank Mullane—Yip Yip Yaphanker. (Second Half)—Monroe & Grant—Jessie Morris—Juvenile Revue—Dunbar & Turner—Navassar Girls.

WILKES BARRE

Poli's (First Half)—Monroe & Grant—Jessie Morris—Juvenile Revue—Navassar Girls. (Second Half)—Adam & Chase—Madeline Randolph & Ruth Reinsner—Thomas P. Jackson Co.—Frank Mullane—Yip Yip Yaphankers.

WORCESTER

Poli's—Wayne & Bell—Brown & Jackson—Sidney & Townley—Martha Pryor—Polly's Pearls. (Second Half)—John S. Blondy & Son—Dave Harris—Mile & Bradford—Fero & Coulter—Madam Rhea.

WATERBURY

Poli's—Mizpah Selbini Co.—Joe Martini—Isabelle Stone Co.—Hendricks & Stone—Ming Toy. (Second Half)—Hurio—Fielding & Boomer—Echo Valley—Craig & Holsworth.

WORCESTER

Plaza (First Half)—Smilletta Bros.—Irene & D. Carbery—Mabel Page Co.—Kittner & Reaney—Casting Mellos. (Second Half)—Herskind—Williams & West—Eckhoff & Gordon—Marie Russell—Nearly a Prince.

(Continued on page 26)

VAUDEVILLE NEWS

COMBINING ACTS AND FILMS

SAN FRANCISCO, Cal., Feb. 28.—Picture theatres are getting closer to being combination houses. Last week Jack Parthington, manager of the California Theatre, as an introduction to the picture, "Paying the Piper," put on quite a bill, which included specialties by the following: Ruth Williams, Singer, Charles Johnson, Violin Specialty; Mort Harris, specialty; Emil Brienfeld, organ solo; Rose Waterman, classic dancer, with Herman Heller's orchestra of fifty musicians.

THEATRES RUN DANCE CONTESTS

Eight new theatres have during the past two weeks instituted the weekly dancing contests as a special feature of their program. They are: The Astoria Theatre, in Astoria; the Amphion, Stone, Alhambra, Century, Sheffield and Henderson's in Brooklyn, and the Dykeman, in New York. Amateur dancers compete in these programs, and several professional possibilities have already been discovered and developed.

ZIEGFELD SIGNS LA SALLE

Bob La Salle, formerly of Kranz and La Salle, who is now doing a single in vaudeville, has been signed for the Ziegfeld "Nine O'Clock Revue" and the Mid-night Frolic, on a ten week contract, with option for ten more weeks. La Salle will open on Monday, Feb. 28th.

"ISBA" FOR VAUDEVILLE

Eight members of the Russian "Isba," which played at the Lexington Theatre a short while ago, have formed a vaudeville act, under the direction of Sunia Samuels. It is now playing out of town, and will play the New York theatres in a few weeks.

JUNE ELVIDGE BREAKS RECORD

June Elvidge, who originally had booked Memphis and New Orleans on the Orpheum circuit, has been given the entire route, as a result of her breaking the house record formerly held by Annette Keller-mann in the Memphis house.

PARISH & PERU RETURN

Parish and Peru arrived from England last week on the Aquitania and open at the Palace week of March 7.

They return to England week of May 16 and open after their arrival with Cochrane's New Revue.

TWO MORE "TOOTERS" ACTS

Billie Beecher, who produced "The Toonerville Tooters," which has just completed about fifty-two weeks of bookings, is producing two more editions of the act in which Lee Leib and Billy Smith will be featured.

BILLIE SHAW TO PRODUCE

Billie Shaw has recently completed three playlets entitled "Pearls," "The Good Woman," and "Squaring the Triangle." Miss Shaw is endeavoring to secure a theatre in New York for their presentation.

DEMPSEY ON PAN. TIME

Following the trend of all other pugilistic champions, Jack Dempsey will become an actor when, on March 6, he opens at Minneapolis for an eight weeks' tour of the Pantages time as a special feature.

REILLY BOOKS TWO

Eddie Reilly has booked two acts for complete tours of the Pantages time. They are Greene and La Velle, who open March 21 at Des Moines, and the Paramount Four, who open March 6 at Minneapolis.

FRANK VINCENT RETURNS

Frank Vincent, booking manager of the Orpheum Circuit, who has been away from his office for several weeks, due to illness, returned to his desk this week.

BAKER BACK FROM PALM BEACH

Phil Baker, who spent two weeks at Palm Beach as the guest of Flo Ziegfeld, returned last week to open on Monday, Feb. 28th, on the Sabloskey time. Baker and Aileen Stanley have been given eight weeks on the circuit, to play a week in each house instead of the regular split week policy of the circuit. They will receive \$1,000 together, for doing their respective singles, and a double bit, at the close of Baker's act. They opened in Trenton on Monday. Both acts are under the direction of Lew Leslie.

ACTRESS ATTEMPTS SUICIDE

CHICAGO, Ill., Mar. 1.—Fae Harvey, actress, wife of H. L. Harvey, also a professional, swallowed bichloride of mercury Saturday while in her room at the Grant Hotel. The actress is in a critical condition but physicians at the St. Luke's Hospital hold hope for her recovery. She had been despondent because of ill health, according to the husband's story. Harvey was playing an engagement at the Star Theatre when his wife endeavored to end her life.

LAUDER STRONG FOR PEACE

LONDON, Eng., Feb. 27.—Sir Harry Lauder, at the monthly dinner of the Press Club, at which he was a guest, told the members of the press that every man in the English-speaking world had to come together, and that in regards to the controversy about America, the best thing that could be done would be to "cut it out."

NEW REVUE AT WINTER GARDEN

CHICAGO, Ill., Mar. 1.—The Winter Garden Cabaret opened Sunday night with a new revue called Charles Anderson's Gaieties. Jack Rose, Frank Libuse, Mary Riley, Robert Long, Marcel Hardy, Dora Moughan, Eileen Scofield and the Louisiana Five are members of the cast.

FARNUM TO RETURN

Frank Farnum, jazz dancer and comedian, at present appearing in the "Mid-night Frolic" and "Nine o'Clock Revue," is to re-enter vaudeville shortly in a new dancing novelty with Vie Quinn, if negotiations for the production of the act can be arranged.

BENEFIT FOR BOYS CLUB

A benefit performance will be held at the Hippodrome on Sunday night, March 13, by the Boys' Club of New York. The program will include many stars of different productions now in town.

TEMPEST & SUNSHINE OPEN MON.

Florence Tempest and Marion Sunshine, who recently re-united, will be seen again for the first time in the East at the Colonial theatre, next week, opening February 28th.

CAPT. PERRY BOOKING ACTS

Captain Perry, formerly of Perry and Gorman, has gone into the vaudeville and cabaret booking business, and last week opened offices on West Forty-second Street.

LEWIS FOR VAUDEVILLE

Sammy Lewis, the dancing juvenile, will close with the "All Jazz Revue" at the Olympic on Saturday. He will open in vaudeville with Dave Gould shortly.

DE VRIES REHEARSING NEW ONE

LONDON, Eng., Feb. 26.—Henri De Vries is now rehearsing a new protean production called "Her Brother to Assist Her." It was written by Norman Lee.

FLOYD STOKER RE-INSTATED

Floyd Stoker, the booking agent, who was suspended from the floor of the Keith Vaudeville Exchange several months ago, was reinstated this week.

STARS OF BURLESQUE

DANCING
INGENUE

JOSIE WEST

JACK REID'S
RECORD BREAKERS
Direction—LOU REDELSHTEINER

ECCENTRIC
BOOB
COMEDIAN

Happy Freyer

WITH
ALL JAZZ
REVUE

Second
Comedian

Johnny Hudgins

Monte Carlo
Girls



WITH
BARNEY GERARD'S
"FOLLIES OF THE DAY"

MATTY

WHITE AND ULIS AL

"IN A
LEAGUE OF
SONGS AND SMILES"



INGENUE

DIRECTION
BEN HASTINGS
GAYETY BUILDING

ALTHEA BARNES

WITH
MAIDS
OF
AMERICA

VERSATILE
AND
MOUNTAIN
OF
MELODY

CALIFORNIA TRIO

JIM HALL, Manager; HARRY BART, BEN JOSS

WITH
JAS. E. COOPER'S
FOLLY
TOWN

PRIMA
DONNA

JEAN LE BRUN

WITH
LENA
DALY
AND HER
KANDY
KIDS

TRAMP
COMEDIAN
AND
SPECIALTY

BILLY & RUTH SPELLMAN

WITH
GROWN
UP
BABIES

Featured
Comedian
and Ingenue

SENNA AND WEBBER

With
Girls from
Happyland

JACK REID'S RECORD BREAKERS

The Information Kid says: "Man-O-War is a great horse and the RECORD BREAKERS A GREAT SHOW." If you miss this one, we both lose.

SOUBRETTE

DIXIE MASON

E. THOS
BEATTY'S
FRENCH
FROLICS

THE
LONG and
SHORT
OF IT

EDDIE

Merrigan and Howarth

ODDS AND ENDS

PRIMA DONNA

TESS

HJIM
MAIDS
OF
AMERICA

"THE
BOY
WITH
THE
INSANE
FEET"

MAURICE COLE

DANCER EXTRAORDINARY

WITH
RUBE BERNSTEIN'S
FOLLIES OF PLEASURE

THE ONE
AND ONLY
ORIGINAL
BOZO

TOMMY "BOZO" SNYDER

BETTER THAN EVER

FEATURED WITH
BARNEY GERARD'S
SOME SHOW
SEASONS 1921-22-23

PRIMA
DONNA

Dorothy Barnes

WITH
RUBE
BERNSTEIN'S
FOLLIES
OF
PLEASURE

DANCING
AND SINGING
JUVENILE

DAN CAMMY

AT
B. F. KAHN'S
UNION
SQUARE
STOCK
COMPANY

Slow in
Gait But
Faithful
in Dialect
UNO
TELEGRAPH

CY PLUNKETT

THIS WEEK—CASINO, PHILADELPHIA

Cy Plunkett
is the best
comedian ever
seen here
GRAHAM
TORONTO

LEIGH DE LACEY AND CO.

Theatre—Proctor's 23rd Street.
Style—Sketch.
Time—Fourteen minutes.
Setting—Three.

We have seen Leigh de Lacey, Arthur Williams and Co. in their former sketch "Bringing Home the Bacon," and thought it well acted and an acceptable offering; we still think them capable, also the little blonde, "and Co." but their efforts are wasted on the flimsy, poorly written amateurish attempt entitled "Barnum Was Right," although we are inclined to agree with the author who for a "tag" wrote "There's one born every minute."

Williams worked hard to put it over but it was useless; there does not seem to be a line, an idea nor a situation that has not been worked for years, and hardly one that is good for a laugh; whatever merriment was caused should be accredited to the actors themselves rather than to the humor of the lines. It was a case of the company make the sketch rather than the sketch help to make the company.

A married man and his wife have a short conversation about an aunt who is supposed to arrive, the wife makes an exit, and a phone call received by the husband advises him that a widow whom he had met in Atlantic City is at the corner and is going to come up. She had met the husband when he was "soused" and called him "Gummy."

The husband tries to get his wife out of the house by suggesting a walk in the park, that they go to meet the aunt, although she isn't due to arrive for several hours, and a number of other excuses to get her out of the house. She finally agrees to go for a walk, thinking her husband has a headache and is not well. Enter the widow, she calls him "Gummy" and says she loves him, apparently unaware of the fact that he is married.

He tries to get rid of her but finding it impossible, tells her that there is a woman in the next room who "thinks" she is his wife but that she is crazy. When the wife enters, the husband introduces the widow as his aunt and in an aside to the wife tells her that the aunt is crazy.

There were several tirades between the two, the husband endeavoring to keep the real truth from both and in so doing causing the widow, who claims she is a nurse, to think that he is sick and furthermore giving the wife the same impression. There is some horseplay with a blanket and finally the husband in sheer desperation says he won't stand it any longer and tells the widow that the other girl is not crazy but his wife.

The widow says her heart is broken and demands \$500 for heart balm. The husband writes the check and gives it to her, and at the finish the widow says to the wife "it worked," the husband says "there is one born every minute," and the drop comes down.

Just what relationship exists between the widow and the wife, why they fixed up the scheme, or how, and a number of other inconsistencies were apparent in the offering which from a technical point of construction should be rated as minus nothing.

H. W. M.

THE MANN TRIO

Theatre—Greenpoint.
Style—Vocal offering.
Time—Eighteen minutes.
Setting—One; plain.

Three men, attired in business suits, offered a routine of vocal numbers, with varied attempts at laughter by the "comedian." The voices are good, the comedy fair, but the choice of numbers exceptionally mediocre. All of them have been sung to death lately, and some of them don't fit their style of work. They need new numbers, some rehearsals, and should eliminate the attempts at "humor." As a straight singing aggregation they might do, but as a comedy act, never. At present, fit only for family houses where they like this kind of stuff. Act is small time though, unless rearranged as suggested.

S. K.

NEW ACTS AND REAPPEARANCES

(Continued from Page 12)

THE WHITTLE

Theatre—Proctor's 23rd Street.
Style—Ventriloquist.
Time—Seventeen minutes.
Setting—One, and special in "two."

After the opening music there is a wait; apparently a stage hand enters to say that the next act is a couple of minutes late; to those who did not know Whittle, it seemed natural.

After a slight pause a young fellow entered and did a routine with a small boy dummy. The young fellow's coat was cut low and his vocal efforts could easily be followed as his tie moved with each word as the tones were forced. It seemed here as if the voices "in the cellar" were done by Whittle back stage. The lips of the young man were seen to move at times.

In "two" a scene is shown of a hotel or road house and a park; Whittle himself enters as a traffic officer, number 67; he uses box 23 to call up.

On a wicker settee, a baby was heard to cry, and then Whittle did his old routine, including the handkerchief business, the milk bottle and the baby cries, which were very well done.

A small walking doll was next introduced, rather too small for the imitated voice, which seemed too heavy.

Another figure of a small boy in khaki was used, and both ends of a 'phone conversation demonstrated; this was quite good, although the gag about saving women has been used for quite a few years.

Drinking a glass of wine (?) while the figure counts six got a hand, and while a song is being sung Whittle, with one hand, makes up as Theodore Roosevelt, a character that he worked in for a long time; an assistant posing in the background made up as Abraham Lincoln.

The cornet trick from old act, in which the dummy apparently sings while the cornet is apparently played by Whittle, brought the act to a close. It went over quite well, but would have done better without the cornet trick, which looks faky, and as Whittle employs several other fakes, this suffers in consequence.

The first part of the act in "one" seems all wrong, the stage hand idea has been worked to death, no announcements by stage hands or carpenters ever being made when a performer is absent or late, the audience is "wise" immediately.

Furthermore, the opening gives the act a slow start, detracts from the class and punch, is small time in its conception and execution, and the act would be immeasurably better without it.

H. W. M.

GRUETT, KRAMER AND GRUETT

Theatre—Proctor's 58th Street.
Style—Musical.
Time—Fifteen minutes.
Setting—One.

A drop in one depicts the exterior of a number of circus side shows, the piece itself dealing with some of the characters seen during a day at the circus. The trio is made up of two men and a woman. One of the men does a barker, the other chap is in blackface, while the woman portrays one of the performers. Following the introductory line by the barker, the woman comes on to do a whirlwind dance.

Some talk between the two men is well rendered, the dialogue being fast and sure-fire, with the chap in blackface at the comedy end. With the girl in bright red spangles, topped off by a military coat and playing the drum, the darky with a saxophone, and the other chap with a cornet, several syncopated numbers were well handled. The closing bit leads to a lot of comedy, with the burnt-cork individual getting the laughs through his manipulation of a bass drum. While the turn is only of small time calibre, it entails enough comedy to insure its success on that time. Added to this is the fact that the action is fast and there are no lags.

J. Mc.

KEE TOM FOUR

Theatre—American.
Style—Quartette.
Time—Twelve minutes.
Setting—Special in "One."

Before an Oriental drop, the quartette makes its appearance in Chinese costumes and sings a published number. They received a fair hand, following which the tenor did a published Irish ballad that went over well.

"Roll 'Em Bones," the craps-shooting song favorite of countless newsboy quartettes, was sung next, and a couple of published numbers followed.

For a finish, J. K. Emmet's "Lullaby" was sung, the verse by the bass, and the yodeling by the tenor, with the others banjoing vocally for the accompaniment. This received a good hand, and the boys took two bows.

The act in style and material is similar to the Chung Wha Four, seen around New York not a great while ago.

H. W. M.

BERK AND WHITESIDE

Theatre—Harlem Opera House.
Style—Dancing.
Time—Twelve minutes.
Setting—Full stage (special)

Sammy Berk, late of Berk and Sawn, and Phoebe Whiteside, formerly with Anatole Friedland's "Musieland," compose this team. They use a very pretty setting, in full stage, formerly used by Berk when he worked with his wife, Yuanita Sawn. The work done is on a much different style, owing to the fact that Miss Sawn did eccentric and soft-shoe dancing, while Miss Whiteside features toe work.

Berk continues to feature soft-shoe and eccentric dancing, and does one Russian eccentric that will be sure-fire for any audience, as far as applause is concerned. Miss Whiteside also does some very good work, with kicks, and a jazz toe number.

Both look neat, and the act is very pleasing. While the offering done by Berk and Sawn was better, this one will do very nicely for the two-a-day houses.

G. J. H.

PEAK'S BLOCKHEADS

Theatre—Proctor's 58th Street.
Style—Punch and Judy.
Time—Twelve minutes.
Setting—Full stage.

The old-time style of Punch and Judy show is that offered by Peak. A rather effective setting is used, depicting a fountain in which is cut a miniature platform on which the blockheads carry on their slam-bang novelty. The usual slap-stick is employed, with the laughs being caused by the manner in which one of the dummies lambastes the others with a short club. The others retaliate later by projecting every conceivable type of hardware at their persecutor. A fair opening turn for the small time which will be particularly pleasing to the juveniles.

J. Mc.

BRENT HAYES.

Theatre—Coliseum.
Style—Banjo.
Time—Ten minutes.
Setting—In one.


Hayes works in a street suit, and does a straight banjo routine, depending mainly on the classical type of numbers. His work on the instrument is exceptionally good, and he displays it in all of his numbers.

His forte is carrying a melody, and playing the accompaniment that would ordinarily require another musician with another instrument, at the same time he carries the melody. He should serve for the better houses effectively at an early date.

G. J. H.

The Original Eccentric Wop Comedian

Original Comedy



Instruments

FRANK SABINI

in a Comedy Novelty Stronger Than Ever Entitled

I QUIT

Now Headlining for Mr. Marcus Loew

Soon to Be Featured with the "Peek-a-Boo" Show

Notice: Monkeys and Parrots (pardon me, I mean Pirates), I wish good luck to all my imitators!

My Merchandise

A No. 1 Singing

My Merchandise

Real Dancing

NEW ACTS

(Continued from Page 25)

HARRY PUCK AND CO.

Theatre—Colonial.

Style—Revue.

Time—Twenty-three minutes.

Setting—Special in "One" and "Three."

At the beginning of the act, a beautiful drop was shown upon which were embroidered flamingoes, and with the light effects, created at the outset, an atmosphere.

In cloak and cowl, the character of a monk entered and did a short prologue anent Beauty, Fashion, Song and Dance and introduced "Everyman" in the person of Harry Puck, a nifty looking juvenile who was seated on a set of steps with a special cye in "three."

On either side of the steps were boxes of flowers, hanging. There were red lanterns and there was a "throw" over the piano. Centre was a semi-circular opening, screened by a yellow curtain with red ornamentation.

Harry Puck opened with a number and introduced "Beauty," the curtains centre parting to show disclosed in a gold frame with black velvet background, a very shapely girl in a one piece cobweb suit of black; she looked very pleasing. The second was "Fashion," dressed in green trimmed with fur and gold fringe. "Song" followed in lace silver and blue with gold slippers and gold stockings; she sang "Your Eyes Have Told Me So." "Dance" was the next, in short white and pink, with ostrich plumes and hat trimmed to match. "Youth" was in pink and blue with ostrich plumes and a bodice of fishscales and brilliants.

"Youth" did a dance with Puck at the piano and he followed with a number "I Want a Girl Who Plays Piano."

The four girls in short yellow and black costumes, with pink tights and gold slippers and stockings and hats of black and orange plumes, assisted, and a well staged dance put the number over to a good hand; Billie Shaw evidently staged the dance. It was graceful and clever.

An expressman placed a small box atop a stand and we had the principal of the "Cremation" illusion, employed for her appearance in a short blue net, a toque of spangles and green tulle, the bodice of the gown being trimmed with gold and squares of purple spangles edged with erise. Green socks, slippers and trunks completed the outfit. A dance was done in which a number of good splits were shown.

A Japanese Sedan chair was carried in by assistants and the Sedan chair illusion, on the same principle as the other, was used for the appearance of three girls, two of which wore diaphanous trouserettes and who assisted Puck, who was originally seated in the chair, in the rendition of "Way Back in Ming Toy Land." An acrobatic dance by Mabel Percival was a distinct hit—she rather reminds one of Eddie Foy facially, and in some of her actions.

Puck then did some of his song hits that were employed in his former single act and these went over for hands, Puck's positive and engaging personality aiding materially.

The girls all made several other changes of costumes, all of which were beautiful and classy, there were other dances, one of which was done by a very shapely girl. "Ring Out the Wild Bells and Ring in the Chimes," served for the introduction of a girl from the "Follies," one from the "Winter Garden," one from "George White's Scandals" and one from the "Century Whirl," all attired appropriately. Another acrobatic dance was presented in which a hand-stand was done, and an upside down split at the same time, finishing with the "monkey walk."

At the conclusion of the act, Puck kneels centre with a girl in bridal costume and the monk re-enters and says "this is the end of every man," as the curtain descends.

H. W. M.

WILL AND MAE LA VAR

Theatre—Proctor's 23rd St.

Style—Comedy, singing and dancing.

Time—Fifteen minutes.

Setting—Special in "Three."

The set, representing the interior of a millinery shop was artistic and effective from the front.

The girl is a milliner and the young fellow does messenger boy, entering with a large box marked, "Special."

The two have some talk, mostly of the "wise" order that was good for laughs. Several dances resulted in hands, the rapid pivots being the best applause feature.

The joke about "I want Griffith to make another birth of a nation with me," with the answer, "You don't want Griffith, you want Eddie Foy," was used in the Jack Wilson act, is suggestive and should be eliminated from an otherwise clean act.

The girl might be a little more careful with her black stockings, for a hole was seen in one of them.

To the music of "Little Annie Rooney" the two did an encore, executing the announced dances of George Primrose and Billy West. Essence and other steps were done, the music segueing into "Yankee Doodle" and for a direct finish "Auld Lang Syne."

Went over well when reviewed, is carefully routined and with the elimination of the joke referred to would do in an early spot in the better houses.

H. W. M.

JOSEPHINE HARMON

Theatre—Regent.

Style—Singing.

Time—Twelve minutes.

Setting—One.

Gowned becomingly and radiating a great deal of personality, Miss Harmon has a nicely arranged and well presented song routine. Her voice is pleasing, her enunciation good, and she is able to handle a comedy number as well as a ballad. In rendering several of each she went nicely at this house, and should meet with the same success at other houses in which she will appear.

Prior to Miss Harmon's entrance her voice is heard off stage; she being obviously involved in an argument with several stage hands. This is short enough to make it effective, not being stretched to the point of making it obnoxious. After coming on she tells her auditors that her purpose there is not to fight; that she gets all of that she wants at home. She then goes into a comedy number entitled "What Would You Do With a Guy Like That." Another comedy number based on "Three Weeks," the Elinor Glyn story, follows, resulting in giggles aplenty. A published ballad was effectively handled. Miss Harmon is not built on what might be called slender lines and her closing number is "Nobody Loves You When You're Fat."

J. Mc.

FLANIGAN & STAPLETON

Theatre—Harlem Opera House.

Style—Talking and singing.

Time—Fifteen minutes.

Setting—In one (special).

Boy and girl team, with a neat routine, which, with a few improvements, should fit nicely into the better houses. The boy has a lot of personality, sings well, and puts over some laugh lines to good effect. The girl is "cute," and that very fact should make her stop wearing man's clothes in the closing bit of the act, for the full-dress suit robs her of a great deal of the natural feminine charm she possesses.

The talk can be speeded up slightly, but on the whole, serves its purpose nicely. The main improvement to be made is to rearrange the routine, so that the girl won't have to wear the full-dress.

G. J. H.

VAUDEVILLE BILLS

PANTAGES CIRCUIT

WINNIPEG

Pantages—Gray & Askin—Fern, Bigelow & King—Jones & Jones—Yes, My Dear—Alanson.

REGINA & SASKATCHEWAN

Pantages—Claire & Atwood—Coleman, Goetsen & Co.—Jed's Vacation—Diana Bonhair—Paynton & Ward—The Liberty Girls.

EDMONTON, CAN.

Pantages—Clifford Bothwell & Co.—Engle & Marshall—Hickman Brothers—Hamlin & Mack—Bardon & Perry Co.—Lottie Mayer & Co.

CALGARY, ALBERTA

Pantages—Four Paldrons—Ernest Hiatt—Leroy & Mabel Hart—The Decorators—Temple Four—Shaw's Circus.

GREAT FALLS & HELENA

Pantages—The Rosaires—Sammy Duncan—Hector's Dogs—Joe Thomas Saxotet—Sosman & Sloan—Mme. Zulleka & Co.

BUTTE

Pantages—Rose, Ellis & Rose—Rhinhart & Duff—Wells & Boggs—Bruce Duffet & Co.—De Michelle Bros.—Rhoda's Elephants.

SPOKANE

Pantages—Gordon & Day—Engle & Marshall—Hugo Lutgens—Britt Wood—The House of David Band.

WALLA WALLA & N. YAKIMA

Pantages—The Norvellos—3 Quillan Bros.—Ray & Fox—Svengali—Meyers, Burn & O'Brien—Cevenne Troupe.

SEATTLE

Pantages—White Brothers—Hinkle & May—Ray & Fox—Molera Revue—Pernaine & Shelly.

VANCOUVER, B. C.

Pantages—Love & Wilbur—Jessie Miller—Geo. L. Graves & Co.—Marza Rehn—Quinn & Caverly—September Morn.

VICTORIA, B. C.

Pantages—Paul Patching—Courtney & Irwin—Orville Stamm—Wilkins & Wilkins—Earl Cavanaugh & Co.

TACOMA, WASH.

Pantages—Apple Blossom Time—The Gaudschmidts—Sterling Saxophone 4—Sampsel & Leonard Co.—Tom Kelly—Corelli's Circus.

PORTLAND, ORE.

Pantages—Rosa King Trio—Austin & Allen—5 Violin Misses—Primrose's Minstrels—Zelda Santley—5 Petrows.

TRAVEL

Bedini's Horses—Bedini's Dogs—Peerless Trio—Ahn & Beck—Downing & Davis—George Hamid Troupe.

SAN FRANCISCO

Pantages—Roatina & Barrett—Carter & Buddy—Embs & Alton—Otto Brothers—Juinar of the Sea.

OAKLAND

Pantages—The McIntyres—Beck & Stone—Countess Verona—Clair Vincent & Co.—The Novello Bros.—The Borasini Troupe.

LOS ANGELES

Pantages—Melnotte Duo—Redmond & Wells—Baldwin Blair & Co.—Doll Frolics—Howard & Ross—Four Bell Hops.

SAN DIEGO

Pantages—Sidney & Townley—3 Sons of Jazz—Salvation Molly—Maud Earle Co.—The Pala—3 Bartos.

LONG BEACH

Pantages—Girls of Altitude—Dorothy Lewis—Chase & La Tour—Imperial Quintette—Rowland & Meehan—Nemo's Japs.

SALT LAKE CITY

Pantages—Wyoming Trio—George & Ray Perry—Stateroom 19—Walton & Brandt—Putting It Over.

OGDEN

Pantages—Robert Swan—Burt & Edith Kuhn—Walter Law Co.—Calvin & Wood—Private Property.

DENVER

Pantages—4 Bonchass—Denishawn Dancers—Kennedy & Francis—Rigoletto Bros.

W. V. M. A. CIRCUIT

CHICAGO, ILL.

American (First Half)—Anderson & Goines—Jazzology—Chas. Kenna—Aeroplane Girls. (Second Half)—Leon Varvara—Dunham & Williams—Chas. Olcott & Mary Ann—Stone & Hayes. Lincoln (First Half)—Marie Gaspar & Co.—The Man Hunt—Joe Darry—Thirty Pink Toes. (Second Half)—Lester & Moore—Herman & Shirley.

Logan Square (First Half)—Sultan—Worth Wayten Four—Aurora & Co.—Green & Drew—Ward & Dooley. (Second Half)—Laurel Girls—Harvey Heney & Grayce—Salon Singers—Hugbie Clark—Willie Bros.

Kedzie Theatre (First Half)—Lillian Gonne—Leon Varvara—Graves & Demonde—Bradley & Demonde. (Second Half)—Frear Baggott & Frear—Worth Wayten Four—The Man Hunt—Jim Doherty.

Empress (First Half)—Three Alex—Harvey Heney & Grayce—Prediction—Joe Jenny Trio—Marino & Maley. (Second Half)—Earl Bartlett—Orren & Drew—Jazzology—Chas. Kenna—Toyama Japs.

ALTON

Washington (First Half)—Rubeville. (Second Half)—Princeton & Watson—Minetti & Riedl.

ATCHISON, KAN.

Orpheum (Sunday Only)—Jazzambo Trio—Christopher & Walton—Matthews & Blakeney—Baron Lichter—Follow Me Girls.

BELLEVILLE

Washington (First Half)—Ruth Christie Duo—Frank Gould—Joe De Kos Troupe. (Second Half)—McMahon & Adelaide—Daniels & Walters—Arco Bros.

BARTLESVILLE, OKLA.

Odeon—Two Ladellas—Frank & Kitty. (Second Half)—Walters Wanted—Brown & Simmons—Billy Doss Revue.

BLOOMINGTON, ILL.

Majestic (First Half)—Sterling & Marguerite—

Harrison, Dakin & Hogue. (Second Half)—Walmisley & Keating—Burns Bros.

CHAMPAIGN

Orpheum (First Half)—Monahan & Co.—Jewell & Raymond—Rilla Willard & Co.—Hope Eden & Prescott—Sidney Phillips—Dancing Kennedys. (Second Half)—Jean Boydell—Fred Berrens—Prescott & Eden—Four Volunteers—Royal Gascolnes.

CEDAR RAPIDS, IA.

Majestic (First Half)—Gillette—Green & Deen—Rawson & Clare—Jack Russell & Co.—Fenton & Fields. (Second Half)—Lizette—Gilbert & Saul—John R. Gordon & Co.—Bernard & Ferris—Bill Robinson—Spirit of Mardi Gras.

CENTRALIA, ILL.

Grand (First Half)—Hugh Johnson—Shaw & Campbell—Patches. (Second Half)—Connel Leona & Zippy—Hart, Wagner & Ellis—Marriott Troupe.

CLINTON, IOWA

Orpheum—Coleman Sisters—Jean Jackson Trio. (Second Half)—Kendall & Slater—Three Alex.

DAVENPORT

Columbia (First Half)—Herman & Shirley—Gilbert & Saul—John R. Gordon & Co.—Lester & Moore—Geo. Yeoman & Lizzie. (Second Half)—Bayes & Fields—Tappan & Armstrong—Vera Gordon & Co.—Billy McDermott—Sterling & Marguerite.

DECATUR

Empress (First Half)—Challen & Keke—Madeion & Paula Miller—Jim Doherty—Magic Glasses—Four Volunteers—Royal Gascolnes. (Second Half)—Dancing Kennedys—Hugh Johnston—Marie Gaspar & Co.—Rilla Willard & Co.—Sidney Phillips—Bronson & Edwards.

DUBUQUE, IA.

Majestic—Worden Bros.—Cortez Sisters—Hughie Clark—Golden Troupe—Rucker & Winfred—Frear, Baggott & Frear.

DES MOINES, IA.

Majestic (First Half)—Stuart Girls—Kendall & Slater—Five Chaplins. (Second Half)—Three Harmony Maids. (Friday & Saturday)—Kelly & Mackey—Clayton Drew Players—Three Melvin Brothers.

EVANSVILLE

Kennedy & Nelson—Coombes & Nevins—The Champion—Lydia Barry—Ray Snow.

EAST ST. LOUIS, ILL.

Ebberts (First Half)—Doyle & Elaine—At the Turnpike—Princeton & Watson—Arco Bros. (Second Half)—Donovan & Lee—Rubeville—Mijares—Brown & Weston—Newell & Most.

FLORENCE, KAN.

Mayflower (Thursday, One Day)—Adonis & Co.—Haddon & Norman—Meryl Prince Girls—Williams & Howard—Four Balmains.

GRANITE CITY, ILL.

Washington (First Half)—Minetti & Riedl—Mohr & Vermont. (Second Half)—Beaty & Evelyn—Harry Tsuda. (Sunday)—A. J. Moore.

GALESBURG, ILL.

Orpheum (First Half)—Dancing Humphreys—Lockwood & Rush—Breen Family. (Second Half)—Monti & Partl—Helms & Lockwood—Six Bel-fords.

HUTCHINSON, KAS.

New Midland (Two Days)—Adonis & Co.—Haddon & Norman—Meryl Prince Girls—Williams & Howard—Four Balmains.

HERRIN, ILL.

Hippodrome (Tues. and Wed.)—Ruffles—Marriott Troupe—Hart, Wagner & Ellis.

JOLIET, ILL.

Orpheum (First Half)—Old Black Joeland—Buddy Walton—Newell & Most. (Second Half)—Beck & Stillwell—Ward & Dooley.

KENOSHA, WIS.

Virginian (First Half)—Laurel Girls—The Man Hunt—Black & O'Donnell. (Second Half)—Bohby Harris—Three Chums.

KANSAS CITY, MO.

Globe (First Half)—Forrest & Church—Dove & Mitchell—Will Fox & Co.—Jack Lee—Three Anklers. (Second Half)—Roof Garden Trio—Wornden and Naldy—My Dream Girl—Samaroff & Sonia.

LINCOLN, NEB.

Liberty (First Half)—Roof Garden Trio—Wornden & Naldy—My Dream Girl—Weber & Elliott—Samaroff & Sonia. (Second Half)—Tchew's Cats—Ferguson & Sunderland—Pinched—Wm. Sisto—Nellie De Onsonne & Band.

MADISON

Orpheum (First Half)—Joe Melvin—Lowrie & Prince—Rubetown Follies—Chas. Olcott & Mary Ann—Frances Kennedy. (Second Half)—Binns & Bert—Walter Weems—The Golden Troupe.

MOLINE

Palace—Bernard & Ferris—O'Brien Mgr. & Prop.—Silver Duval & Co.—Billy McDermott. (Second Half)—Worden Bros.—Arselma Sisters—Gilroy, Nolan & Corriell—Old Black Joeland—Thirty Pink Toes.

MASON CITY, IA.

Cecil (First Half)—Three Harmony Maids—Clayton Drew Players—Larrycomer—Three Melvin Brothers. (Second Half)—Pucker & Winifred—Rawson & Claire—Lloyd & Whitehouse—Jean Jackson Trio.

MURFREYSBORO, ILL.

Hippodrome (Monday Only)—Ruffles—Marriott Troupe—Hart, Wagner & Ellis.

OKMULGEE, OKLA.

Cook (First Half)—Charles Edenberry—Brown & Simmons—Walters Wanted—Melville & Rule—Billy Doss Revue. (Last Half)—Frank & Kitty—Two Ladellas—Fred Allen—Dewey & Rogers.

OMAHA, NEB.

Empress (First Half)—Ferguson & Sunderland—Pinched—Wm. Sisto—Nellie De Onsonne & Rand. (Second Half)—Three Blighty Girls—Murry Voelk—Hall, Ermine & Brice.

PEORIA, ILL.

Orpheum (First Half)—Mlle. Lizette—Bays & Fields—James Grady & Co.—Murray Bennett—Spirit of the Mardi Gras—Burns Bros. (Second Half)—Gillette—One To Fill—Cameron Sisters—Marino & Maley—Wm. Gaxton & Co.—Novelle Bros.

BURLESQUE REVIEWS AND NEWS

"PUSS PUSS" AT THE STAR A PLEASING COMEDY SHOW

Hurtig and Seamon's "Puss Puss," featuring Ray Read and Ben Small, proved a very pleasing entertainment at the Star last Thursday night. It is not the show that left New York last August by any means, it's far better, only one or two scenes remain the same. A lot of comedy bits have been injected and even new sets of scenery have replaced some that were formerly in the show.

Read and Small, two little fellows, kept the comedy at high speed at all times. Read is doing a funny little Irishman. He is using a cleaner makeup than when we saw him last, which is much better. He is fast, has a good brogue, his mugging is funny and he is an all around fine Irish comedian.

Small, we like better than last season. He is doing his "Dutch," using very little makeup. He is a quiet but hard worker and has a winning smile. His dialect is good and very amusing. He, too, is a funny little fellow. One very noticeable thing about these young men is the way they act together; their team work is fine and they seem to be anxious for the other to get a laugh.

Roy Peck has been given something to do this season and he has made good; he is playing straight and this big, good natured fellow has a way of working to the comedians which helps materially in the comedy situations. He is a neat dresser and reads his lines well.

William Young does straight in the first part and gives a fine account of himself; he makes a dandy appearance. He also does a "legit" comedy character different than usual and it is a success. This character bit is worthy of mention and he does it very satisfactorily.

Evelyn Demerest, a beautiful woman in face and figure, is the prima donna. Miss Demerest is an attractive blonde who carries herself with ease and grace. She is the type of young lady that is a welcome attraction to burlesque. She has a refined air and her style of costumes are pretty.

Viola Bohleu, another pretty blonde, is the soubrette. Miss Bohleu handles her numbers in excellent fashion and displays plenty of ginger in her work. Her numbers all go over nicely and she wears pretty dresses. This young lady is well formed and has improved in her work since we saw her last.

Mona Mayo, a dancing, singing ingenue of a brunette type and of a pleasing personality, was also very successful with her numbers as well as in the bits and scenes. She wears many pretty dresses that fit well to her figure. She also does nicely in the scenes.

Sims and Warfield, a colored team, do bits and offer a specialty. At the opening, the members are introduced individually by way of an electric sign, after which the girls go into a number.

The "contract" bit was given by Read, Small and Peck and it proved a good comedy offering.

The "letter" bit was worked up well by Small, Read, Young and Miss Demerest. The "wife" bit won favor as it was given by Read, Small, Peck, Young and the Misses Demerest and Bohleu.

Sims and Warfield went very nicely with their talking, singing, dancing and piano act. They did some fine dancing.

A lot of comedy was worked up in the sleeping car scene by Small and Read, and they kept the audience in good humor throughout. The "lighted candle" bit was a success with Small, Read and Miss Demerest in it.

The "hero" bit was pleasing as Read, Small and Miss Bohleu did it.

In the motion picture studio scene a lot of laughs were rewarded the comedians. Read, as the carpenter; Small, as the actor-owner, and Young, as the "legit," each won their share. Peck was the director and Miss Demerest, the leading lady. The Misses Bohleu and Mayo also played in this scene, doing well.

One of the hits of the show was the comedy quartette, which was on at 10:20, working in one. Three of the boys in comedy characters and the other doing straight. They all can sing and they harmonize well and at the same time do enough low comedy to keep the audience in an uproar. This act just about stopped the action of the show for a while. Read, Small, Young and Peck are the fellows who did it.

The "wild woman" bit was amusing and proved a fine comedy situation as it was offered by Read, Small, Young, Peck and Miss Demerest.

"Puss Puss" has a good looking chorus and the girls are well costumed. It is a fine comedy entertainment and it sure pleased last Thursday night. SID.

KAHN'S UNION SQUARE OFFERS TWO CLEVER COMEDY BILLS

Two good comedy bills were offered at Kahn's Union Square last week. They were "The Land of the Moon" and "The Boat Club," staged and produced by Tom Howard.

The first part was made up of bits but the burlesque carried a story. Both parts were sprinkled with bright catchy numbers, prettily staged with fine effects.

Howard in his familiar comedy role as "the wise cracking boob" and Rose, the funny little Dutchman, held up the laughing end of the show in an excellent manner. These boys are funny and they do fine team work.

Gus Flaig's portrayal of "Father Time" in the early part of the show was a fine piece of work. His makeup and appearance was in keeping with that famous painting. He also did a good captain later.

Eddie Welch doing a "hick" straight put his part over in first class shape.

Kahn has added another man to his cast, a young dancing and singing juvenile by the name of Dan Cammy. He is new and looks the part. He has the right idea of putting a number over and got fine results with his two songs. He is a neat looking young chap, and should fit in well.

Harriett Nolan in the prima donna role sang "Nightingale" and "Over the Hill" in a clear, strong voice, that registered. She was also in several scenes, taking care of herself well. Her wardrobe looked attractive.

Margie Pennetti was also in good voice and had no trouble winning encores with her two numbers "Over to the Poor House" and "You Ought to See My Baby." Several of the costumes were above the average and very pretty.

Laura Houston, after a week's illness, returned and was just full of "pep." She went big with her Irish number, "You Can Tell They're Irish" and she put "Shimmie Moon" over fine. Her wardrobe looked well from the front.

Hattie Beall displayed plenty of ginger in her numbers putting "Oh Boy" and "Andrew" over finely. Her dresses matched her blonde complexion.

Dolly Fields staged a fine opening with dandy light effects, in which the entire company took part.

The "garter bit" was worked up to a fine comedy scene by Howard, Rose, Flaig and the Misses Nolan, Houston, Pennetti and Beall. The bit was switched around and hardly looked like the old garter bit.

The "lie" bit with new trimming, was offered by Howard, Rose and Miss Pennetti and they did it well.

Lella Record, a sweet looking young lady with a prima donna voice, offered a singing specialty in one and did very well. She sang three numbers. This young lady is good looking and would make a dandy prima donna for a road show.

Al-Aida, a snake dancer, followed in her specialty in full stage. She carries a special set which is attractive. She works with one large snake and has another hanging on a prop tree.

The burlesque told a story of a young fellow who was in love with a wealthy girl but had a bad habit of gambling, of which his friends tried to break him. While they were trying to do this, he almost broke them in a fake boat race game. Howard and Rose were the victims, and Welch, the gambler. Flaig, also had a fine part here.

Kahn has improved his chorus and has added several pretty girls. They all worked hard and did a lot in helping the principals put the numbers over. SID.

GUGGENHEIM AT LYCEUM

PATERSON, N. J., Feb. 26.—Dan Guggenheim is still managing the Lyceum Theatre, this city, which is playing dramatic stock. C. J. Roe is the business manager of the company.

RUBIN WITH "NAUGHTY NAUGHTY"

Ben Rubin is rehearsing this week at the Gayety, Brooklyn, with the "Naughty Naughty" company. He will open Saturday.

COOPER CONVALESCING

Jimmy Cooper was successfully operated on for throat trouble at the St. Lukes Hospital Tuesday of last week. He left the hospital Sunday morning.

A DECIDED SUCCESS

MATT KOLB

AND HIS SHOWS

NATIONAL WINTER GARDEN, NEW YORK CITY
WHO NEEDS MATERIAL?

H. MAHIEU & CO., Inc.

ARE NOW LOCATED AT THEIR NEW PREMISES

110 WEST 47th STREET, NEW YORK

TELEPHONE BRYANT 1462

MABLE WHITE

"WHIRL OF MIRTH"

SOUBRETTE, NOT the BEST, but ONE of the BEST

DAISY HARRIS

Dancing Ingenue Soubrette

The Careless Coon Shouter

With Tld Bits of 1920

PEARL HAMILTON

DANCING ARTISTE

ECCENTRIC

WITH ALL JAZZ REVUE

ADA LUM

A LEADER WITH THE LEADING SHOW ON THE AMERICAN CIRCUIT: BEAUTY REVUE

HALLIE DEAN

INGENUE SOUBRETTE

BARNEY GERARD'S SOME SHOW

ROSE HEMLEY

INGENUE SOUBRETTE

BEAUTY REVUE

BERT and LOU MARKS

WITH ED LEE WROTHER AND HIS BEST SHOW

MAE DIX

SOUBRETTE

BARNEY GERARD'S SOME SHOW

MAE KELLY

DANCING, SINGING INGENUE

FRENCH FROLICS

TO BURLESQUE MANAGERS AND PRODUCERS

The fashion or proper thing for a burlesque show now seems to be new faces and to be successful next season you must have new faces. Burlesque patrons are tired of seeing the same people do the same thing year after year; they want new ideas performed by new people. That's the reason for this letter. You need new faces, that's us, therefore you need us and we need work; so we need you. Seems easy. We need you and you need us, let's get together.

BURKE & LILETTE

JUVENILE STRAIGHT

With JAZZ BABIES

INGENUE

Before week at STAR, BROOKLYN, write

JACKIE EDISON

Your Pal, at 87 Willoughby Street, or phone Main 3742, for reservation at her theatrical rooming house, opposite stage entrance. All improvements.

HAZELLE LORRAINE

INGENUE

RE-ENGAGED NEXT SEASON—HARRY HASTINGS BIG SHOW

The Hebrew Man
This Week, Trocadero, Philadelphia

JACK VAN

WITH
JACK REID'S
RECORD BREAKERS

B. F. KAHN'S UNION SQUARE THEATRE

NEW YORK

THE LEADING STOCK BURLESQUE THEATRE OF AMERICA

Can always use good burlesque performers and good chorus girls. Open every week in the year. Address all communications to B. F. KAHN.

STEVE PAUL

BROTHER MO-HA-LA

ROSE SYDELL'S LONDON BELLES

BILLY COCHRAN

Straight Man

Have been on the Coast for years. First time in East.

Town Scandals

EMILY KELLER

INGENUE SOUBRETTE

JACK REID'S RECORD BREAKERS

RALPH

MAY

SUE

SMITH, ALLEN and SMITH

DANCING SPECIALTY, RALPH SMITH DOING STRAIGHT WITH PARISIAN FLIRTS

JESSIE McDONALD

Just Soubrette with MONTE CARLO GIRLS. Thanks to TOM SULLIVAN

PRINCESS LIVINGSTON

SOUBRETTE

JIMMY COOPER'S "BEAUTY REVUE"

BERT and PAULINE HALL

JUVENILE, STRAIGHT AND INGENUE PRIMA DONNA—JACK REID'S RECORD BREAKERS

NEIL E. SCHAFFNER

LIGHT COMEDY

GAYETY, NEWARK, THIS WEEK
Direction OLLY LOGSDON

1416 BROADWAY, N. Y.

Jack—GIBSON—Jessie

A CYCLE OF LAUGHS AND THRILLS

BERNIE GREENE

Juvenile, Characters and Violin Specialty with Jimmy Cooper's "BEAUTY REVUE"

KITTIE GLASCO

PRIMA DONNA

BOWERY BURLESQUERS

Re-engaged for Two Years More—Direction Joe Hurtig

ETHEL SHUTTA

FEATURED DANCING COMEDIENNE

SISTER OF JACK

WITH TOWN SCANDALS

ELEANOR WILSON

THE SMILE GIRL

PRIMA DONNA SOCIAL MAIDS

VI PENNEY

SOUBRETTE

LEW TALBOT'S "LID LIFTERS"

LEONA FOX

DOUBLE VOICED PRIMA DONNA

"LID LIFTERS"

FILM STARS AT AMERICAN

The bill at the American last week was augmented by the appearance of quite an array of stars of the celluloid.

In the past various prominent artists of the screen have appeared in person, but it is of infrequent occurrence that the audience, in addition to the regular bill, is accorded the privilege of seeing Creighton Hale, Crawford Kent, Will Morrisey, Gladys Coburn, Emily Chichester, Hope Hampton, Ruth Roland, Montagu Love, Helen Flint, Virginia Barry, Susie Fox, Zena Keefe, Crawford Kent, Marguerite Marsh, Kenneth Douglass and Allen Holubar upon the stage in action.

The company has been on the road, appearing at the opening of several Loew houses and their appearance at the American was the occasion of the box-party to Helen ("Smiles") Davis.

At the conclusion of her act on the American Roof, Miss Davis sang a parodied version of a mammy song calling for Will Morrisey to come and play the accompaniment on the piano in the pit. Morrisey came down the aisle in Tuxedo and derby hat calling "Peppermints, popcorn and candy" and got many laughs with his clever clowning, the song "Granty," referring to Grantlund, the press agent, finding much favor with both picture stars and audience alike.

The company of stars were then introduced from the stage by Grantlund, during which Morrisey first insisted on doing Kipling's "Gunga Din" and generally interrupted the proceedings with timely and witty comment even though Grantlund did refer to him as "the human gorilla." When Montagu Love was introduced he played "How Dry I Am," upon Helen Flint's introduction, Morrisey said, "she's Helen Flint and Helen New Rochelle."

Low Cody and "his moustache" brought forth the comment from Morrisey that he was a "Hail fellow, all wet."

Morrisey introduced as "two fellows who had entertained the soldiers abroad and slept in many a dug-out in France, Belgium and Germany, Ray Walker and the writer of this article. The picture stars on the stage graciously joined in the hand given.

Downstairs in the theatre, Hope Hampton sang "Rose Fairest Rose," Allan Holubar told a story, Ruth Roland sang J. K. Emmet's "Lullaby" in a pleasant voice, Morrisey ragging and interpolating through the second chorus.

The yodeling brought forth a good hand and Miss Roland, who could do a neat single, encored with "I'll Keep the Memory of I'll Lay Me Down To Sleep." This was done in an appealing manner and was a distinct hit.

Marcus Loew was dragged on at this point by Ruth Roland and Hope Hampton and Will Morrisey got the biggest laugh of the evening by saying to Loew, "Where the h— have you been?" "You should have been out here with the rest of the hams." Loew told Morrisey that New York wasn't Cleveland and that here he had his gang with him.

Loew made a few remarks when someone in the gallery yelled, "Hey Marcus, sing us a song."

The company sang "Auld Lang Syne" and made their exit to definite applause.

NEW R-C STUDIOS COMPLETED

The Robertson-Cole Corporation has completed its new studios at Hollywood, Cal. The plant represents one of the largest motion picture equipments in the world, covering sixteen acres of ground. The executive department, the exploitation division, a large modern theatre for filming purposes, and a private dining room and kitchen for the use of stars and executives are housed in a "U"-shaped building. All the creations of the corporation will be photographed at the new studios at Hollywood.

VILLAGE SHOW ENTERTAINED

Members of the "Greenwich Village Follies of 1920" company, which leaves the Shubert Theatre in two weeks for a road tour, were tendered a farewell party at the costume ball given by "The Villagers," at the Hotel Astor roof last Friday night. Ivan Bankoff and Mlle. Phebe appeared in some special dances.

GOLDWYN FILMS IN VAUD. HOUSES

The Goldwyn Pictures Corporation has closed contracts with three more chains of theatres, for the showing of its recent productions. This is in addition to the contract recently made with the Poli Circuit calling for three and four day showings of six new productions in New England and Pennsylvania theatres. These bookings include "Godless Men," Betty Compson in "Prisoners of Love," "A Voice in the Dark," Mabel Normand in "What Happened to Rosa," "Madge Kennedy in "The Highest Bidder," Will Rogers in "Guile of Women," Gertrude Atherton's first original screen story, "Don't Neglect Your Wife!" "The Concert," Will Rogers in "Boys Will Be Boys," "The Great Lover," and Jack Pickford in George Ade's "Just Out of College."

These pictures have been booked in the Loew theatres, in the Stanley and the Black circuits. The same group will also be shown over the Ascher circuit in Illinois cities and towns; the Capitol Theatre, New York; California Theatre, Los Angeles and the Merrill Theatre, Milwaukee. These latter three houses are the largest and most impressive motion picture houses in the world.

BIG 4 TO OPEN FOREIGN OFFICES

Hiram Abrams, president of the United Artists Corporation, has completed plans for the "Big Four" to inaugurate their own system of European distribution. It will be in full operation in a few weeks. By the middle of May some of the European offices of the corporation will be in full sway. These exchanges will operate in London, Birmingham, Leeds, Glasgow, Cardiff, Paris, and other important points. The first big production will be released by the middle of May, and if all plans are completed before that time, other productions will be released at intervals of about three weeks.

STORIES WEAK SAYS MAUGHAM

While high in his praise of the technical side of photo-play production, W. Somerset Maugham, the English dramatist, believes that in most cases the stories are lacking in truth, dramatic suspense, and human interest. While in Hollywood recently, he said he was impressed with the beautiful setting and uncanny camera work, but it appeared that some of the writers for the screen had fallen into a rut. However, he believes this condition will soon be remedied as the producers themselves have realized this fault and are working to correct it.

WHITE PANS HIS FILM

KANSAS CITY, Mo., Feb. 24.—William Allen White, author of "In the Heart of a Fool," admitted this week in a letter written to Mrs. J. Starks that he was ashamed of the motion picture dramatization of his story. Recently at a hearing on censorship of motion pictures, Mrs. Stark said that the picture, "In the Heart of a Fool," was the worst she ever saw. White, in agreeing with her, claims that he had nothing to do with the filming of it, that his story had an entirely different plot, and that under the court decision, when he sold the movie right he also sold the right to change the plot.

YIDDISH THEATRE BANKRUPT

A petition in bankruptcy has been filed against the Modern Yiddish Theatre Company, which operates the theatre at Irving Place and Fifteenth Street. The petitioning creditors are Louis Levine, who claims \$3,000; Barney Ostroff, who claims \$75, and Jacob Bakst, \$60. Total liabilities are placed at \$75,000, while assets are said to be \$5,000. Isador Reiss has been appointed receiver.

FEARS FOR U. S. FILM FUTURE

That the United States was in danger of losing the world film market through censorship and other restrictive legislation was the statement of Samuel Goldwyn, president of the Goldwyn Pictures Corporation, before he sailed for Europe last week to study picture conditions abroad.

JUST OUT McNALLY'S BULLETIN No. 6

Price, One Dollar Per Copy

Gigantic collection of 182 pages of new, bright and original vaudeville comedy material, embracing everything that can be of use to the performer, no matter what sort of an act, monologue, parody or fill-in bits he may require. Notwithstanding that McNally's Bulletin No. 6 is bigger in quantity and better in quality than ever before, the price remains as always, one dollar per copy.

McNALLY'S BULLETIN No. 6 contains the following gilt-edge, up-to-date comedy material:

- 18 SCREAMING MONOLOGUES. Each one a positive hit.
- 14 HOARING ACTS for two males. Each act an applause winner.
- 11 ORIGINAL ACTS for male and female. They'll make good on any bill.
- 42 SURE-FIRE PARODIES on all of Broadway's latest song hits.
- A ROOF-LIFTING TRIO ACT. This act is a 24 karat, sure-fire hit.
- A RATTLYING QUARTETTE ACT. This act is alive with humor of the rib-tickling kind.
- A NEW COMEDY SKETCH entitled "There's One Born Every Minute." It's a scream.
- A GREAT BURLESQUE entitled "A Night in Paris." It's bright, breezy and bubbles over with wit.
- 12 MINSTREL FIRST-PARTS with side-splitting jokes and hot-shot cross-fire gag.
- GRAND MINSTREL FINALE entitled "Magical Bones." Full of laughs.
- HUNDREDS of cross-fire jokes for side-walk conversation for two males and male and female.
- BESIDES other comedy material which is useful to the vaudeville performer.

Remember the price of McNALLY'S BULLETIN No. 6 is only one dollar per copy; or will send you BULLETINS Nos. 3, 4 and 6 for \$2.00, with money back guarantee.

WM. McNALLY

81 East 125th Street New York

Dr. Henry J. Pieper

Dentist

1493 Broadway
Putnam Bldg

Room 205
Bryant 4974

Gowns, Wraps, Furs

IMPORTED AND CUSTOM MADE
FOR STREET AND EVENING WEAR
FOR SALE OR RENT
REASONABLE PRICES

MME. NAFTAL 69 W. 45th ST., N. Y.
Tel. Bryant 676
Established Over 30 Years

FOR 20 BIG "RASTUS"
LAUGHS GET
A Collection of Negro Stories, \$1.00 by Mail
Eddie O'Connor, 405-1531 Broadway, New York

BERT LEVEY CIRCUIT VAUDEVILLE THEATRES

Alcazar Theatre Building,
SAN FRANCISCO

ACTS PLAYS, SKETCHES WRIT-
TEN. TERMS FOR A STAMP.
E. L. GAMBLE, Playwright
EAST LIVERPOOL, OHIO

THEATRICAL SUPPLIES

Clor Shoes, vel kid, lined with leather, light weight, best workmanship throughout \$7.00
Toe Dancing Slippers, heavy black vel 5.00
Same, in pink satin 6.00

OPERA LENGTH HOSE

In pink, white and black. A fine mercerized stocking, that will give you good service. Special at \$1.50
Large Tin Makeup Box, with tray and two keys 1.50
Cotton, all colors 1.50
Mercerized, pink and white 2.50
Silk, pink and white 4.00
Worsted, medium weight, all colors 4.50

TIGHTS

Shirts, with long sleeves, same price as Tights.
SUPPORTERS—Famous "Waas" Supporters, heavy web, for men 2.75
Our Special "Waas" Woman's Supporters, very wide, best rubber 2.50
Add 10c postage to above articles. No goods C. O. D.
Write for our new 1921 Price List.

WAAS & SON 27 N. 8TH STREET,
PHILADELPHIA, PA.

FILM FLASHES

William Desmond was engaged by John M. Stahl to appear with Barbara Castleton in Stahl's initial independent production, "Muffled Drums," which Louis B. Mayer will present through First National.

May Yohe, formerly Lady Francis Hope, will make personal appearances at theatres where the new fifteen-part serial, "The Hope Diamond," released by Howells Sales Company, Inc., is being shown.

Nita Naldi will play the part of "Passion" in George Fitzmaurice's photoplay of George Hobart's "Experience," which Paramount is now filming.

Melvin Hirsh, manager of the New York Exchange of Aywon, has left on a business trip to the important cities of the Middle West.

Julian Josephson, well-known scenario writer, has been appointed associated editor at the Goldwyn studios.

George Randolph Chester, well-known writer, is now directing one of his own stories for the screen for Vitagraph, after two years editing of films and study of the picture business.

Carmel Myers, the screen actress, it has just become known, was married on July 16, 1919, to I. G. Kornblum, who wrote the music for the new Broadway musical comedy, "Blue Eyes."

Charles Bryant, leading man with Nazimova, is in New York for a short vacation and for a conference with Richard A. Rowland, president of Metro.

Leonce Perret, the French director, who sailed for Europe recently to arrange for the production of his international picture, "Koeningmark," is expected back in April.

Joe Horwitz, head of Joe Horwitz's Productions, formerly of Detroit, has opened offices in the Columbia Theatre Building, and will operate nationally.

William D. Taylor for the third time has been elected director of the Motion Picture Directors' Association. At the election of officers for the organization's sixth year the others elected were Henry King, assistant director; Wallace Worsley, technical director; Roy Clements, scenarioist, and Norval MacGregor, treasurer.

Lydia Yeamans Titus will appear in "The Mistress of Shenstone," the new Pauline Frederick's picture. Miss Titus has been on the stage for forty years, touring the world four times and crossing the Atlantic forty times. During all that period she has never missed a month from the stage. She is an English woman and made her debut at the Music Hall, London. She made "Sally in Our Alley" famous.

Julian Josephson has been appointed associate scenario editor of the Goldwyn Picture studios. He will work with J. G. Hawkes, managing editor, under whom he obtained his early training. The new editor is responsible for many of the scenarios of the Charles Ray successes.

Jack Eaton has taken charge of the "short subjects" department, which include the Goldwyn-Bray Pictographs and the Booth Tarkington two-reel comedies of boy life. Mr. Eaton makes his headquarters at the Goldwyn's New York office. He was manager of the Strand Theatre, New York, for one year.

Owen Moore, the Selznick star, who has been ill, is rapidly recovering and expects to be out of the hospital within the coming week.

Robert Fairbanks, brother of Douglas, is in Mexico City, accompanied by Tom Reed, director. They will remain a fortnight making a preliminary survey of the motion picture industry in the Southern Republic.

C. C. Vaughan has been named branch manager of the Pathe Exchange at Memphis, Tenn. The exchange at Little Rock, Ark., has been discontinued; the new branch taking charge of the entire territory.

Ivan Abramson will shortly produce "The Mother Eternal" with Vivian Martin, Earl Metcalf, Thurston Hall, Jack Sherrill, Vivian Osborn, Pearl Shepard, Cecil Kern and Baby Ruth Sullivan, in the cast.

Florence Reed in "The Black Panther's Cub," will soon be booked for a run at a New York theatre. Norman Trevor, William Roselle, Tyrone Power, Earle Foxe, Henry Stephenson, Halbert Brown, Paul Ducet, Henry Carvill, Ernest Lambert and Don Merrifield are in the cast. Emile Chautard directed.

"Inside the Cup" has been booked for the B. S. Moss houses.

Write for
COLOR CHART
and Booklet
HOW TO MAKE-UP

STEIN'S
FOR THE STAGE FOR THE BOUDOIR
MAKE-UP
M. Stein Cosmetic Co.
430 Broome St., New York



ALBOLENE

quickly democratizes royalty; instantly changes King Lear and Lady Macbeth into every-day citizens. The most modern make-up remover.



In 1 and 2 oz. tubes,
or 1/2 and 1 lb. cans.

At first-class druggists
and dealers in make-up

McKESSON & ROBBINS
Incorporated
Manufacturing Chemists
91 Fulton Street
New York

Big Band Catalog Sent FREE



Anything you need for the band—single instrument or complete equipment. Used by Army and Navy. Send for big catalog, liberally illustrated, fully descriptive. Mention what instrument interests you. Sold by leading music dealers everywhere.

LYON & HEALY

64-74 Jackson Boulevard CHICAGO

JAMES MADISON says:

I am going to make 1921 the biggest year of my career. To do this I must write the best acts of my career. My landlord still collects his monthly stipend at 1493 Broadway, N. Y.

Every copy of MADISON'S BUDGET No. 17 has been sold. No. 18 ready shortly. Watch N. Y. CLIPPER.

DO YOU COMPOSE SONGS?

If so, be sure to secure the service of an EXPERT! An ARTISTIC arrangement of your composition may mean SUCCESS! I have done HUNDREDS of BIG HITS!
FISHER BUILDING, EUGENE PLATZMAN 224 W 46th St. N. Y.

H & M PROFESSIONAL TRUNKS

Made by HERKERT & MEISEL of St. Louis

Can Now Be Bought in New York City

PRICES REDUCED, \$55 UP

MAIL ORDERS FILLED F. O. B. N. Y. CITY

used trunks and shopworn samples of all standard makes: Hartman, Inductro, Belber, Oshkosh, Taylor, Murphy, Neverbreak, Bal, etc., always on hand.

Samuel Nathans

SOLE AGENT FOR H & M TRUNKS IN THE EAST

531 Seventh Ave., N. Y. C.

Phone Greeley 0420

Bet. 38th and 39th Streets

Ida Rubenstein, protegee of Sarah Bernhardt, who is now living in Paris, is coming to the United States to do some picture work if suitable arrangements can be made with producers here.

Hugo Riesenfeld, managing director of the Rivoli, New York, is preparing a special Easter program for children during the week beginning March 27. Motion pictures, music and stage numbers reflecting the spirit of Eastertide will make up the program.

Percy Heath, newspaperman, critic and formerly publicity representative for such producers as David Belasco, Henry W. Savage, Charles Dillingham and others, has joined the scenario department of the Realart Pictures Corporation, making his headquarters at the Hollywood Studios, California.

Alice Brady's next picture is entitled "Out of the Chorus" and will shortly be released by the Realart Corporation. It is an adaptation from the story of Harry Chandler and William H. Lamb, made by Coolidge W. Streeter.

"The Four Horsemen of the Apocalypse" will have its New York premier at the Lyric Theatre on March 6.

Webster Cullison has signed a contract to direct Neal Hart in "God's Gold." Mr. Cullison has had ten years' experience with stage work generally.

Max Roberts will soon be seen in "The Tung Tong Man," a comedy produced by the Independent Films Association.

Lillian Byron has been assigned to play opposite to Max Roberts in the Pinnacle comedies. Heavies will be played by George Walsh.

Ray Gallagher will be featured in the first release for the Arthur Gooden productions. A two-reel Western drama—"Crooked Trails"—will be released April 1.

Edith Roberts in "The Open Shutters," is announced by the Universal. Charles Clary, Edward Burns, Joe Singleton, Joe Swickard, Nat Wells, Clark Comstock, Floya Brown, Nola Luxford, Andy Waldron and Lorraine Weller are in the cast.

Pauline Fredericks in "The Mistress of Shenstone" is about to be released by the Robertson-Cole Co. This is the second of the series in which the actress is playing for the R-C corporation.

Pauline Bush is at present in Japan searching for photoplay material.

Margaret Fisher is soon to be exploited by a new concern—the Independent Films Corporation. She was last seen as the star with the American Film productions.

Harold Lloyd and Mildred Davis have just completed "Never Too Late." The chief action of this photoplay occurs in a Pullman sleeping car.

Charlie Murray, motion picture actor, is vacationing at Honolulu, and after a month's stay will return to take up his work in vaudeville.

Maurice Tourneur is to film "Lorna Doone," the famous novel. All the scenes will be "shot" in England, the locale of the story.

Jack Pickford, who has been ill in Los Angeles with bronchial pneumonia, was reported early this week not to be in a serious condition.

Alice Brady in "The Tower" shortly comes to the Rialto Theatre, New York. The play is by Charles Maigne and Samuel Merwin, and was produced at the Famous Players' studio at Long Island.

Constance Binney will be directed in her forthcoming picture by Charles Maigne. No name has been given the production up to this moment.

NANON WELCH AND CO.

Theatre—Proctor's 58th Street.
 Style—Farce Playlet.
 Time—Twenty-two minutes.
 Setting—Three.

A very mediocre playlet replete with unconvincing and silly situations is that offered by Nanon Welch and a supporting company consisting of two men and a woman. Miss Welch is a rather pretty appearing little miss who might be seen to better advantage in another vehicle.

Miss Welch portrays the role of a young wife whose matrimonial ship has temporarily grounded because she is not a mother. Her husband's one great wish is to be a father and because he is not he proceeds to hang up his hat elsewhere. As a means of bringing him back the young wife wires him that she is a mother. Which would be all right if she had anything to prove it, but she hasn't. A girl friend and her husband, Jimmy, agree to help her out of her dilemma by getting her a child by hook or by crook. Jimmy is elected to do the work after which the so-called comedy begins. Jimmy returns with a baby that he has stolen from a home. Albert, the husband, returns and becomes as tickled as any young father is supposed to be.

However, when the mother of the child threatens to come after him, Jimmy is shot out into the cold to get another. This he does and there follows a mix-up when the husband discovers there are two where he expected but one. In the meanwhile the mother has become so excited that she admits Albert is not the father and gives rise to the belief that Jimmy is responsible. This leads to some fairly speedy action culminating in the young wife confessing. J. Mc.

PARIS WANTS "PALACE GIRLS"

The London Palace Girls, now appearing with Fred Stone in "Tip Top," may appear in Paris in July. Charles Dillingham, last Saturday received a cable offer from the French capital for such an appearance.

NEW ACTS AND REAPPEARANCES

(Continued from Page 28)

ETHEL PYNE

Theatre—Proctor's 58th Street.
 Style—Song and dance.
 Time—Fifteen minutes.
 Setting—Two and three.

Although in the opening spot, Miss Pyne showed a rather entertaining offering which, with a little brushing up, should be able to hold down a better spot to advantage at the smaller houses. Assisting her in her song and dance offering are the Gormely Brothers, two fair hoofers, who, however, are a trifle short on vocal ability.

Before a pretty drop in two, Miss Pyne is revealed at the rise of the curtain in a crinoline dress. At either end of an arch stand two staid butlers holding card trays. The girl sings and believes herself to be in a dream until the almost motionless flunkies show signs of life. They assist her in the remainder of the song, and while she is making a change of costume, proceed to exhibit their wares at hoofing. The two drop is raised, and with a full stage setting the routine of singing and dancing is continued. The boys later appear in Tuxedos. While the girl is seated at the piano they tell of their love for her in song. Being unable to marry both of them she decides to maintain a strict neutrality and shelves the question by joining with both in dance. Miss Pyne is an attractive little miss with a sweet voice. The act is fairly well arranged and presented, the settings employed are in good taste, and the various numbers put over in good style. J. Mc.

MARION WITH MINSTREL CO.

Harry Marion left New York last week in advance of Bowman Bros. Minstrels, who will open at Freehold, N. J., March 4. Brightly Dayton is the general representative.

RIGGS AND WITCHIE

Theatre—Palace.
 Style—Dancing.
 Time—Twenty-four minutes.
 Setting—Five specials in "three."

A pretentious dancing act, elaborately staged with lights and other effects, the main faults of which at the present time are, that it runs too long, drags in spots, especially during the waits, when the not too clever violinist in the pit plays with little tone, and insists on taking bows.

"La Reine Joyeuse Waltz," which gained considerable popularity in France during the war, was used several times as a theme, and during its repetition the gallery became restless as well they might.

The opening picture, with Riggs and Witchie atop the wall, with the light effects and balloons, was worthy of any production. To the music of "Love's Dream After the Ball," the two did a very light, airy and graceful dance, the man being quite light on his feet and both technically very clever. The woman is very supple, shapely and pretty.

The Sailor's Hornpipe was done in costume by Riggs; the best the writer has ever seen it, and drew a good hand. A novelty dance was done by the two, the girl doing a French model in a gown of grey lined with orange, and a couple of mechanical dogs getting a laugh for the finish.

An acrobatic dance in pajamas was done, which scored, and then we had another violin solo, the Gypsy Dance of Sarasate and the most technically difficult part was badly muddled up.

In Gypsy costumes with bare legs, the pair, after a number of moon and cloud effects, had been worked against an effective setting, did a clever dance in which the girl kicked, alternately, tam-

bourines held well over the head, kicking the left tambourine with the right foot, and vice versa. For a direct finish the girl was propelled pin-wheel fashion by the man through the air towards the exit.

This pulled the act up very strong at the finish, and they took many bows to emphatic response and stopped the show; the man recited a short poem of thanks, but nearly forgot the last lines; he got through, however, and the two took another bow.

The violinist in the pit bobbed his head about like a rubber ball, just as if he had done something, whereas he only retarded an otherwise beautiful and clever act. H. W. M.

EDNA MAY FOSTER

Theatre—Proctor's 58th Street.
 Style—Singing.
 Time—Fifteen minutes.
 Setting—Three.

What opens presumably as an artistic offering culminates with a lot of pure hoke. Much of it is slovenly handled and could never hope to get by at the better houses. However, the turn seemed to catch on here. At the rise of the curtain Miss Foster is revealed at the piano. Following a short selection, she starts on a vocal number, in the midst of which she stops to remonstrate with the drummer. The latter is eventually revealed as a plant, who accepts the girl's invitation to climb over the footlights and attempt a song while she manipulates the traps.

The plant wins laughs as the result of a ludicrous get-up. While he is singing, Miss Foster persists in getting him balled by injecting weird noises at the wrong time. She then offers him a job with her act. The rest of the turn involves nothing but hokum, much of which went over to laughs. An attempted dance by the man almost causes him to lose his trousers, which seemed to strike the auditors as excruciatingly funny. Miss Foster makes a good stage appearance, which is her main asset. J. Mc.

THE MUSICAL NOSSES

NEVER IDLE— WHY?

VAUDEVILLE BILLS

QUINCY, ILL.

Orpheum Theatre (First Half)—Monti & Parti—Helm & Lockwood—Six Belfords. (Last Half)—Dancing Humphreys—Lockwood & Rush—Breen Family.

ROCKFORD

Palace (First Half)—Rasso—Three Chums—Vera Gordon & Co.—Walter Weems. (Second Half)—Hayatake Bros.—Rubetown Folies—Silver Duval & Co.—Geo. Yoeman & Lizzie—Bradley & Ardline.

RACINE, WISC.

Rialto (First Half)—Laurel Girls—Meredith & Snooter—Anna Eva Fay—Stone & Hayes. (Last Half)—Musical Sullivan—Laurie & Prince—Anna Eva Fay—Frances Kennedy.

SOUTH BEND

Orpheum (First Half)—Dunham & Williams—Helen Keller—Billy Beard—Tuyama Japs. (Last Half)—Leon Varvara—Meredith & Snooter—Helen Keller—A. Robbins—Aeroplane Girls.

SPRINGFIELD

Majestic (First Half)—Hayatake Bros.—Sophie Kassamir & Co.—M. Gaxton & Co.—Bock & Stillwell A. Robbins—Cameron Sisters. (Last Half)—Challen & Keke—Madelon & Paula Miller—Stratford Comedy Four—Jas. Grady & Co.—Murray Bennett—Flirtation.

SIOUX CITY

Orpheum (First Half)—Three Blightly Girls—Rose Clare—Owen McGivney—Oscar Lorraine—Roy & Arthur. (Last Half)—Daisy Nellis—Green & Dean—Fenton & Fields.

ST. LOUIS

Grand—Chas. & Monty Huber—Joe Nathan—Monroe Bros.—Tid Bits of 1920—Jim Reynolds—Girls Will Be Girls—Holden & Herron—Isakawa Bros.

ST. LOUIS

Columbia (First Half)—McMahon & Adelaide—Fred Berrens—A Case for Sherlock—Walmsley & Keating. (Last Half)—Petty Reat & Co.—Doyle & Elaine—At the Turnpike—Joe De Kos Troupe.

ST. JOE, MO.

Crystal (First Half)—Neapolitan Duo—Oliver & Olp—Grace Demar—Coley and Jaxon—Ruth Howell Duo. (Last Half)—Meryl Prince Girls.

SIOUX FALLS, S. D.

Orpheum (First Half)—Teechow's Cats—Lloyd & Whitehouse—Murry Voelk—Hall Ermine & Brice. (Last Half)—Stuart Girls—Haynes, Montgomery & Hannon—Oscar Lorraine—Roy & Arthur.

TERRE HAUTE

Jack Roshier—O'Hara & Neeley—Thos. Potter—Dunne—Brisco & Raul.

TOPEKA, KANSAS.

Novelty (First Half)—Jazzarimbo Trio—Christopher & Walton—Mathews & Blakeney—Baron Lichter—Follow Me Girls. (Last Half)—Forrest & Church—Dove & Mitchell—Will Fox & Co.—Jack Lee—Three Ankers.

WICHITA, KANS.

Princess (First Half)—Adonis & Co.—Haddon & Norman—Meryl Prince Girls—Williams & Howard—Four Balmains. (Last Half)—Jazzarimbo Trio—Christopher & Walton—Mathews & Blakeney—Baron Lichter—Follow Me Girls.

B. F. KEITH'S WESTERN

BATTLE CREEK

Bijou (First Half)—Donahue & Fletcher—Raymond Wylie & Co.—When Dreams Come True. (Last Half)—Snell & Vernon—Love Game—Cameron & Rogers—Belle & Caron.

JACKSON

Orpheum (First Half)—S. Nell & Vernon—Lachman Sisters—Eddie Carr & Co.—Cameron & Rogers—Klass & Tremini. (Last Half)—Donahue & Fletcher—Cassin-Kirk & Co.—Chabot & Tortoni—Will Stanton & Co.—Taylor & Francis.

KALAMAZOO

Regent (First Half)—Brosius & Brown—Marcell Marion—Lillian Mortimer & Co.—Taylor & Francis—Cassin Kirk & Co.—Tango Shoes. (Last Half)—Telma—Stine Trio—Martha Hamilton & Co.—Baxley & Porter—Klass & Tremini—Westons Models.

LANSING

Bijou (First Half)—Orr & Hager—Martha Hamilton & Co.—Roy LaPearl—Westons Models. (Last Half)—Winifred Dubois—Byrd & Alden—Lillian Mortimer & Co.—Sargent Bros.—Amarath Sisters.

MUSKEGON

Regent—Stanley & Olsen—Baxley & Porter—Booby Harris—Orr & Hager.

SAGINAW

Jeffers-Strand (First Half)—Willfred Dubois—Byrd & Alden—Chabot & Tortoni—Belle & Caron. (Last Half)—Raymond Wylie & Co.—Dunlap & Merrill—Roy LaPearl—When Dreams Come True.

MARCUS LOEW'S CIRCUIT

American (First Half)—Davis & McCoy—Chick Overfield—Al Golem Troupe—Vincent & Franklin Jimmy Rosen & Co.—Moore & Fields—Mykoff & Vandy. (Last Half)—John & Ella Burke—Fairman Patrick—Dolly's Dream—Franklyn & Brannigan—Connors & Boyne—Nevis & Mack—Great Herman.

Victoria (First Half)—Morley & Mack—Wm. Le Mairs & Co.—Hank Brown & Co.—Edwyn's Marimba Band. (Last Half)—Russell & Hayes—Oliver & Lee—Arthur Pickens & Co.—Ralph Whitehead—Jimmy's Affair.

Lincoln Sq. (First Half)—The Parshleys—Bonner & Powers—Jim & Irene Marlin—Luckey & Harris—3 Lees. (Last Half)—Smilletta Girls—Merle Hartwell & Co.—Black, White and Useless—Fisher & Hurst—Keno Keyes & Melrose.

Greeley Sq. (First Half)—Milo & Herman—Gates & Finley—Fisher & Hurst—Connors & Boyne—Fairman & Patrick—Odette & Seals. (Last Half)—The Zimas—Rice & Francis—Lowe, Evans & Stella—Murray & Lane—Davis & McCoy—Odette & Seals.

National (First Half)—Lawrence Bros & Thelma—Rose & Lee Bell—Murray & Lane—Murray Livingston—Keno, Keyes & Melrose. (Last Half)—

Kennedy & Martin—McDermott & Hagney—Hank Brown & Co.—Callahan & Bliss—3 Lees.

Delaney St. (First Half)—Aerial Macks—McDermott & Vincent—Pealson & Wallace—Lowe, Evans & Stella—Callahan & Bliss—5 Musical Buds. (Last Half)—Flying Howards—Gates & Finley—Armstrong & Joyce—Fagg & White—Jimmy Shea—Rose Revue.

Orpheum (First Half)—John & Ella Burke—Oliver & Lee—Robert Henry Hodge & Co.—Artie Mehlinger—Stone & Mayer Sisters—Foxworth & Francis. (Last Half)—Bonner & Powers—Danny—Artie Mehlinger—Al Golem Troupe.

Boulevard (First Half)—Amiletta Sisters—Armstrong & Joyce—Fagg & White—Tappan & Armstrong—Rose Revue. (Last Half)—Upside Down Millettes—Rose & Lee Bell—Telephone Tangle—Zelaya—Stone & Moyer Sisters.

Avenue B (First Half)—Jack Reddy—Jerome & Albright—Dolly's Dream—Ward & Wilson—Alvin & Alvin. (Last Half)—Le Roy Bros.—Paramo—Morley & Mack—Tick-Tock Revue.

BROOKLYN

Metropolitan (First Half)—Eugene Bros.—Franklyn & Brannigan—Arthur Pickens & Co.—Conway & Fields. (Last Half)—Aerial Macks—Moher & Eldridge—Wm. Le Maire & Co.—Ben Meroff—Elwyn's Marimba Band.

Palace (First Half)—Elva Vesta—Tick-Tock Revue. (Last Half)—The Parshleys—Jack Reddy—Chapelle, Stenette & Co.—Ward & Wilson—Alvin & Alvin.

Fulton (First Half)—Pasquale & Powers—Florence Belmont & Co.—Telephone Tangle—Zelaya—Hanlon & Clifton. (Last Half)—Milo & Herman—Murray Livingston—Jim & Irene Merlin—Mykoff & Vandy.

Warwick (First Half)—Le Roy Bros.—Paramo—Kee Tom Four. (Last Half)—Elva Vesta.

BALTIMORE, MD.

Palermo's Canines—Jack Goldie—Kibel & Kane—Lewis & Thornton—6 Virginia Belles.

BOSTON

(First Half)—Dancers De Luxe—Tyler & Crollus—Loring & Green—Turner & Joselyn—Frank Sabini—Casting Lloyds. (Last Half)—3 Michon Bros.—Kubanoft—Williams & Taylor—Chapman & Ring—Bobby Henshaw & Co.

FALL RIVER

(First Half)—3 Michon Bros.—Williams & Taylor—Chapman & Ring—Bobby Henshaw & Co.—Fads & Frolles. (Last Half)—Dancers De Luxe—Loring & Green—Turner & Joselyn—Frank Sabini—Casting Lloyds.

HAMILTON, CANADA

Heras & Preston—Farrell & Hatch—Florence Henry & Co.—Will J. Evans—Topics & Tunes.

HOBOKEN

White, Black & Useless—Kuma & Co. (Last Half)—Pinkey Jarrett & Co.—Kee Tom 4—5 Avalons.

HOLYOKE

(First Half)—Russell & Hayes—Merle Hartwell & Co.—Joe Bannister & Co.—Ralph Whitehead—Fisher's Circus. (Last Half)—Lawrence Bros. & Thelma—Jerome & Albright—Pealson & Wallace—Tappan & Armstrong—5 Musical Buds.

LONDON, CANADA

(First Half)—Gilbert Sisters—Kennedy & Martin—Murphy & Klein. (Last Half)—Florette—Evans & Sidney—Rhyme & Rhythm of 1921.

MONTREAL, CANADA

Esther Trio—Yorke & Maybelle—Elsie Ridgley & Co.—Fox & Mayo—Cabaret De Luxe.

OTTAWA, CANADA

Ardell & Tracey—Orben & Dixie—Lee Beggs & Co.—Harry West & Chums—Peters & Le Buff.

PROVIDENCE

(First Half)—Lawson, Lannigan & Covert—Kubanoft—Rolls & Royce—Rounder of Old Broadway—Lane & Smith—Kanazawa Boys. (Last Half)—Catland—Harris & Holley—Tyler & Crollus—Downing & Bunin Sisters—Will & Mary Rogers—Clark's Hawaiians.

SPRINGFIELD

(First Half)—Harris & Holley—Will & Mary Rogers—Bowling & Bunin Sisters. (Last Half)—Kanazawa Boys—Lane & Smith—Rounder of Old Broadway.

TORONTO (Loew's)

Mooney & Chapman—Darby & Brown—Cardo & Noll—Tilyon & Rogers—Burt & Virginia Steppers. Uptown (First Half)—Herbert Denton & Co.—Knight & Sawtelle—Fraser & Bunce. (Last Half)—Rialto & Le Marr—Scully & Webb—Overholt & Young.

WASHINGTON

Brower Trio—Margaret Merle—Renard & West—Johnson Bros. & Johnson—Lyndall, Laurell & Co.

CANADA

Windsor (First Half)—Florette—Evans & Sidney—Rhyme & Rhythm of 1921. (Last Half)—Gilbert Sisters—Kennedy & Martin—Murphy & Klein.

LOVE BIRDS FOR BROOKLYN

"The Love Birds," Wilner & Romberg's musical comedy starring Pat Rooney and Marion Bent, will open at the Majestic Theatre in Brooklyn, the week of March 7.

The new play, which had its premiere out of town on January 1, has just completed a run in Boston. In the cast are Elizabeth Murray, Eva Davenport, Tom Dingle, Richard Bold, Barrett Greenwood, James E. Sullivan, Sylvia Ford and Vincent Lopez and his Six Harmony Kings.

"IRENE" MOVING

CHICAGO, Ill., Mar. 1.—On March 6 "Irene" will be transferred to the Studebaker Theatre, making way for "East is West" at the Garrick Theatre.

SECOND-HAND ARMY TRUNKS

Sizes 38 length, 20 width, 14 height, priced \$8. 39 length, 17 width, 13 height, priced \$5. Wooden canvas commercial trunks, regular sizes, priced \$8. Commercial and theatrical fibre trunks, second-hand, all makes. No list. State exactly what you want. Have new second-hand wardrobe trunks. Cash with order.

J. COHEN, 50 Chrystie Street, New York

PARODIES

Ten funny ones on "Broadway Rose," "Palesena," "Whispering," "Feather Your Nest," "Hold Me," "Tripoli," "In Apple Blossom Time," "Old Pal (Why Don't You Answer Me?)" and "It's All Over Now." All for one dollar; reliable; quick service. Otis Colburn, 13 Clinton Ave., Brockton, Massachusetts.



For 20 days only Moody, 1548 Broadway, will make you 200 Professional pictures at his former price for 100.

Pre-war prices on everything. Get busy. Bring this clipping.

ERVA L NOD I, if you stand on your head to read this

Julius Cahn--Gus Hill

Theatrical Guide and Moving Picture Directory

Price Three Dollars

Will be out MARCH 10th

Outside of full particulars of all theatres playing travelling companies and vaudeville, there are 19,966 MOVING PICTURE THEATRES fully listed.

WHAT A MAILING LIST FOR THREE DOLLARS!

Publication Office: Room 621, Longacre Bldg., New York City

GOOD TIMES World's Biggest Show at Low-
AT THE est Prices
HIPPODROME MATINEE DAILY
Seats Selling 8 Weeks in Advance

CAPITOL B'way at 51st St. Edward Bowes, Mgr. Dir.

WEEK WILL ROGERS in
FEB. 27 "Guile of Women"

CAPITOL GRAND ORCHESTRA
ERNO RAPEE, Conductor
Presentations by S. L. ROTHAPPEL

B. F. Keith's Broadway and 47th St.
PALACE Mat. Daily at 2 P. M.
25, 50 and 75c. Every
night, 25, 50, 75, \$1, \$1.50
EVA TANGUAY, RIGGS & WITCHIE, TOM
WISE & CO., FRANKLIN & CHARLES,
PRESSLER & KLAISS, CHARLIE CHAPLIN
IN "THE KID."

GEO. M. COHAN'S THREE BIG HITS

HUDSON THEATRE, West 44th St.
Mats. Wed. and Sat.
Eves. 8.30

GEO. COHAN'S PRODUCTION
OF

"THE MEANEST
MAN IN THE WORLD"

Cast Includes
OTTO KRUGER and MARION COAKLEY

GEO. COHAN Theatre, B'way and 43d St.
Eves. 8.30; Mats. Wed. & Sat.

GREATEST MYSTERY OF THEM ALL

THE TAVERN

"WHAT'S ALL THE SHOOTIN' FOR"

Knickerbocker B'way, 36th St.
Eves. 8.15; Mats.
Wed. & Sat. 2.15

GEO. M. COHAN'S COMEDIANS
in the New Musical Comedy

"MARY" ISN'T IT A
GRAND OLD NAME

ELTINGE Thea., W. 42d St. Eves. 8.45
Mats. Wed. & Sat., 2.30

A. H. WOOD Presents

"LADIES' NIGHT"
IN A TURKISH BATH

LYCEUM West 45th St. Eves. 8.30
Mats. Thurs. and Sat. 2.30

DAVID BELASCO Presents

INA OLAIRE In a New Comedy
By Avery Hopwood
THE GOLD DIGGERS

REPUBLIC W. 42nd St. Eves. 8.30
Mats. Wed. and Sat.

JOHN GOLDEN Presents

GRACE LARUE & HALE HAMILTON
in a Selfish Comedy

DEAR ME;

OLYMPIC 14th Street,
Near 3d Ave.

THIS WEEK

ALL JAZZ REVUE

Next Week—NAUGHTY NAUGHTY

BROOKLYN THEATRES

Gayety Theatre Throop Ave.
& Broadway

Naughty Naughty

Next Week—SOME SHOW
EVERY SUNDAY TWO BIG CONCERTS

Empire Theatre

Ralph Avenue and Broadway

Dave Marion's Co.

Next Week—GIRLS OF THE U. S. A.

STAR Jay nr. Fulton St. Mat.
Daily. Tel. Triangle 4297.

Grown Up Babies

Wrestling Every Thursday Night
Direction—GEORGE BOTHNER

EVERY SUNDAY 2 BIG CONCERTS

CASINO 98 Flatbush Ave., Bklyn.
Daily Mat. Sterling 0644

ROSELAND GIRLS

Next Week—SNAPPY SNAPS

TOTO

THE CLOWN

B. F. KEITH'S PALACE
STARTING MONDAY

J. M. ALLISON
Manager

JACK GREGORY AND CO.

in "NOVELTY LAND"

The big surprise of the season—Booking season 1921-1922. Address all mail to per. address.
NOW ON THE LOEW CIRCUIT.
JACK GREGORY & CO. 1686 Washington Street, Boston, Mass.

E. PEAT

CUS

SENNA & STEVENS

WASH DAY IN CHINATOWN

Direction—MARK LEVY

JULIUS FOXWORTH & FRANCES SMITH

DIXIELAND'S FAVORITE

Direction MARK LEVY

THE BRAMINOS

MUSICAL CLOWNS

TOURING LOEW CIRCUIT
Direction—BRUCE DUFFUS

DOROTHY DOYLE

IN NOVELTY SONG AND DANCE

Direction—MANDELL & ROSE

CHIEF TENDEHOA

AMERICA'S GREATEST INDIAN

Dir. AL. MAYER

ED DALY AND HIS TANGLED ARMY

IN VAUDEVILLE

MANAGERS TAKE NOTICE

ALLEN & HENRY

COMEDY SINGING AND MUSIC

HARP, GUITAR, MANDOLIN AND UKULELES.

DIR. BRUCE DUFFUS

BICKNELL

THE MODEL BAKER

LASKY HAS 14 POINTS

While scores of campaigns for the censoring of motion pictures are being launched throughout the country, mainly by people with little or no knowledge of the business, it remained for Jesse L. Lasky, of the Famous Players, to announce the biggest crusade of all for the cleaning up of the subject of film scenarios.

Before leaving for the coast Mr. Lasky announced "fourteen points" to be observed in future pictures produced by his company.

They are:

"No pictures showing sex attraction in a suggestive or improper manner.

"No pictures dealing with 'white slavery.'

"Stories built upon illicit love permissible only if they convey a moral lesson.

"Nakedness banned.

"Inciting dances eliminated.

"No unnecessarily prolonged passionate love scenes.

"No stories principally concerned with the underworld.

"No pictures making drunkenness or gambling attractive.

"No pictures which might instruct the morally weak in crime methods.

"No stories which may offend any religious sect.

"No incidents showing disrespect for any religion.

"Suggestive comedy barred.

"Unnecessary depiction of bloodshed must be avoided."

Lasky said he undertook this purification of his own volition, and was not influenced in any way by censorship or "blue law" agitation. He asserted also that he would make no effort to induce any of his fellow producers to take similar steps.

When Mr. Lasky's plans were noised about in movie circles here today there was considerable speculation as to what the future would hold for certain well-known screen "vampires" and "bad men" if every producer should follow his lead.

COLOSIMO'S REOPENS

CHICAGO, Ill., Feb. 28.—Colosimo's Cabaret and Restaurant has reopened for business at South Wabash Avenue. This resort, popular with stage people, has been closed since the last fall election. The Mayor and Police Department closed the place on the ground that it had no license to operate a restaurant. Michael Potson and Rocco de Stefano, administrators of the estate of "Big" Jim Colosimo, who was murdered, filed a protest against the closing order, through Louis Jacobson, attorney. The case came before Superior Justice Dennis W. Sullivan, who ruled that the mayor and city officials had no right to close the restaurant and that the validity of the ordinance assumed by the city in 1911 has never been tested, and in his opinion it is not the province of Chicago to issue licenses for restaurants.

This decision immediately opens the doors for places closed by the police, and it also has a tendency to cost the city \$140,000 yearly in revenue. Assistant Corporation Counsel B. A. Cronson, who represented the city in the Colosimo case, is preparing to carry the case to the Supreme Court. If that body finds in favor of Judge Sullivan's opinion, many of the city's outstanding licenses will be declared illegal. The result of this appeal will be watched with interest by cabaret and restaurant business men.

FIRE DAMAGES THEATRE

ATTLEBORO, Mass., Feb. 26.—Fire caused damage amounting to \$1,000 to the Columbia Theatre here today. It started through a lighted torch being knocked over by a plumber, and spread rapidly through the front partitions, but was checked when it reached the metal protecting the operator's booth.

FOUR A WEEK FOR "WHITE VILLA"

The Players' Fellowship will give four performances a week of "The White Villa" as the result of the closing of Lucille Watson's engagement in "Heartbreak House" last Saturday. The matinees will be given on Monday, Tuesday, Thursday and Friday.

RUSSIAN ACTRESS EXCLUDED

Mme. Alexandra Kossloff, Russian actress and the wife of the well known dancer and ballet director, has been excluded from this country, by the Immigrant Officials at Ellis Island, because of the physical and mental infirmities of her eight-year-old daughter, Irene.

Anticipating that she would have difficulties with the United States Government, she began to negotiate for proper credentials from the secretary of state. Her passport was finally approved for herself and child. But the State having nothing to do with the admission of aliens, her passport was held up pending passage by the Immigrant authorities, and she was sent to Ellis Island with her child. After an examination the Government physicians found the child to be mentally and physically deficient and that exclusion was necessary, and this order included the mother as an "accompanying alien." Mme. Kossloff has the right to appeal, but in the case of the child, that right is denied.

"Never will I again voluntarily leave this poor child. Fortune, fame—they have no temptations, no charm for me now. My husband and I are amply able to place our daughter under best of medical care. We had hoped to overcome the technicalities of the law, and bring little Irene into the country where we have built our home. But, I will accept deportation if it must be so."

The father of the child is now associated with a motion picture corporation. The mother's visit to the country is not the first, she has been in the United States before. They have a home at Hollywood, Cal.

JACK MASON'S ESTATE \$3,298.49

John Mason, lately deceased, left a net estate of \$3,298.49, with Leila McBirney named sole legatee and executrix. The gross amount of the estate left by the actor, who died Jan. 12, 1919, was \$9,198.49, but after debts had been paid, etc., the net was probated by Surrogate Cohalan, who directed that the state receive an inheritance tax of \$163.93. Mr. Mason was twice married and divorced, his first wife being Marion Manola and his second, Katherine Gray, both actresses residing in Brooklyn, N. Y. Five cousins were cut off in the will. Mr. Mason stipulating that he had given sufficient during his lifetime to these relatives.

NEW LOHR PLAY IS POOR

LONDON, Eng., Feb. 26.—"The Man and the Hour," a new play produced by Marie Lohr at the Globe Theatre recently, has failed to create any great stir in dramatic circles here. The play is nicely put on and well acted, but lacks forcefulness. It is a political play in which an attempt is made to deal with the intrigues of a nation, but which fails to touch on vital topics of the day, thus losing its vitality. It is the work of Horace Annesley Vachell and J. C. Snaith. Marie Lohr, Croning Wilson, Dawson Millward, Ellie Jeffreys, Ernest Hendrie, James Dale and Vivian Reynolds are in the cast of the production.

"BETROTHAL" REVIVAL SCORES

LONDON, Eng., Feb. 27.—Grossmith and Laurillard's revival of Materlinck's "The Betrothal" has made a decided impression here where it is playing at the Gaiety. London critics are high in their praise of the piece, dwelling at length on the beauty of the production and music and the excellence of the cast, headed by Gladys Cooper, who plays Joy. Winifred Emery and Bobbie Andrews are the other leading members of the company.

BUYS "DOLLARS AND DESTINY"

Joe Horwitz, of the Joe Horwitz Productions, formerly of Detroit, Michigan, has organized to operate nationally, with headquarters in the Columbia Theatre Building. He has purchased "Dollars and Destiny," a new five-reel production starring Paul Cappalleni, for the United States and Canada. Associated with him as general manager will be Charles A. Meade.

BURLESQUE ROUTES

COLUMBIA WHEEL

Al Reeves Joy Bells—Park, Youngstown, 28-March 2; Grand, Akron, 3-5; Star, Cleveland, 7-12.

Abe Reynolds Revue—Jacques, Waterbury, 28-March 2; Miner's Bronx, New York, 7-12.

Best Show in Town—Star & Garter, Chicago, 28-March 2; Gayety, Detroit, 7-12.

Bostonians—open, 28-March 5; Gayety, St. Louis, 7-12.

Bowery—Empire, Providence, 28-March 5; Casino, Boston, 7-12.

Bon Tons—Gayety, Washington, 28-March 5; Gayety, Pittsburgh, 7-12.

Big Wonder Show—Columbia, Chicago, 28-March 5; Berchell, Des Moines, Iowa, 6-9.

Dave Marion's Own—Empire, Brooklyn, 28-March 5; Empire, Newark, 7-12.

Ed Lee Wrothe's Best Show—Grand, Hartford, 28-March 5; Jacques, Waterbury, Conn., 7-12.

Flashlights of 1920—Gayety, Rochester, 28-March 5; Bastable, Syracuse, 7-9; Gayety, Utica, 10-12.

Follies of the Day—Bastable, Syracuse, 28-March 2; Gayety, Utica, 3-5; Gayety, Montreal, Can., 7-12.

Folly Town—Orpheum, Paterson, 28-March 5; Majestic, Jersey City, 7-12.

Girls de Looks—Gayety, Boston, 28-March 5; Grand, Hartford, Conn., 7-12.

Girls of the U. S. A.—Hurtig & Seamon's, New York, 28-March 5; Empire, Brooklyn, 7-12.

Girls from Happyland—Empire, Toledo, 28-March 5; Lyric, Dayton, 7-12.

Golden Crooks—Gayety, Omaha, 28-March 5; Gayety, Kansas City, 7-12.

Hip Hip Hooray Girls—Gayety, St. Louis, 28-March 5; Star & Garter, Chicago, 7-12.

His and Bits—Gayety, Detroit, 28-March 5; Gayety, Toronto, Ont., 7-12.

Harry Hastings Big Show—Empire, Newark, 28-March 5; Casino, Philadelphia, 7-12.

Jollities of 1920—Gayety, Montreal, Can., 28-March 5; Empire, Albany, 7-12.

Jack Singer's Own Show—Empire, Albany, 28-March 5; Gayety, Boston, 7-12.

Jingle Jingle—Star, Cleveland, 28-March 5; Empire, Toledo, 7-12.

Lew Kelly Show—Gayety, Buffalo, 28-March 5; Gayety, Rochester, 7-12.

Mollie Williams' Own Show—Casino, Philadelphia, 28-March 5; Hurtig & Seamon's, New York, 7-12.

Maids of America—Miner's Bronx, New York, 28-March 5; Orpheum, Paterson, 7-12.

Million Dollar Dolls—Palace, Baltimore, 28-March 5; Gayety, Washington, 7-12.

Powder Puff Revue—Casino, Boston, 28-March 5; Grand, Hartford, Conn., 7-12.

Peek-a-Boo—Lyric, Dayton, 28-March 5; Olympic, Cincinnati, 7-12.

Parisian Whirl—Gayety, Kansas City, 28-March 5; open, 7-12; Gayety, St. Louis, 14-19.

Roseland Girls—Casino, Brooklyn, 28-March 5; People's, Philadelphia, 7-12.

Rose Sydel London Belles—Berchell, Des Moines, Iowa, 27-March 2; Gayety, Omaha, 7-12.

Snappy Snaps—Columbia, New York, 28-March 5; Casino, Brooklyn, 7-12.

Social Maids—Stamford, Conn., 2; Park, Bridgeport, 3-5; Empire, Providence, 7-12.

Step Lively Girls—Gayety, Toronto, Ont., 28-March 5; Gayety, Buffalo, 7-12.

Sporting Widows—Majestic, Jersey City, 28-March 5; Perth Amboy, 7; Plainfield, 8; Stamford, Conn., 9; Park, Bridgeport, Conn., 10-12.

Town Scandals—Gayety, Pittsburgh, 28-March 5; Park, Youngstown, O., 7-9; Grand, Akron, 10-12.

Twinkle Toes—Olympic, Cincinnati, 28-March 5; Columbia, Chicago, 7-12.

Victory Belles—Peoples, Philadelphia, 28-March 5; Palace, Baltimore, 7-12.

AMERICAN WHEEL

All Jazz Revue—Olympic, New York, 28-March 5; Gayety, Newark, 7-12.

Bathing Beauties—Empress, Cincinnati, 28-March 5; Lyceum, Columbus, 7-12.

Beauty Trust—Gayety, Louisville, 28-March 5; Empress, Cincinnati, 7-12.

Beauty Revue—Reading, Pa., 3; Grand, Trenton, 4-5; Bijou, Philadelphia, 7-12.

Broadway Belles—Gayety, St. Paul, 28-March 5; Gayety, Milwaukee, 7-12.

Big Sensation—Bijou, Philadelphia, 28-March 5; Star, Brooklyn, 7-12.

Cabaret Girls—Binghamton, 28-March 2; Elmira, 3; Niagara Falls, 4-5; Star, Toronto, Ont., 7-12.

Cute Cuties—Lyceum, Columbus, 28-March 5; Empire, Cleveland, 7-12.

Follies of Pleasure—Grand, Worcester, 28-March 5; Plaza, Springfield, 7-12.

French Follies—Gayety, Newark, 28-March 5; Long Branch, N. J., 7; Asbury Park, 8; Reading, Pa., 10; Grand, Trenton, 11-12.

Girls from Joyland—Penn Circuit, 28-March 5; Gayety, Baltimore, 7-12.

Girls from the Follies—Capitol, Washington, 28-March 5; Trocadero, Philadelphia, 7-12.

Grown Up Babies—Star, Brooklyn, 28-March 5; Empire, Hoboken, 7-12.

Hurly Burly—open, 28-March 5; Academy, Pittsburgh, 7-12.

Jazz Babies—Howard, Boston, 28-March 5; New Bedford, Mass., 7-9; Fall River, 10-12.

Joy Riders—Haymarket, Chicago, 28-March 5; Park, Indianapolis, 7-12.

Kewpie Dolls—Gayety, Milwaukee, 28-March 5; Haymarket, Chicago, 7-12.

Kandy Kids—New Bedford, Mass., 28-March 2; Fall River, 3-5; Grand, Worcester, 7-12.

Lid Lifters—Cohen's, Newburg, 28-March 2; Cohen's, Poughkeepsie, 3-5; Howard, Boston, 7-12.

Mischief Makers—Englewood, Chicago, 28-March 5; Standard, St. Louis, 7-12.

Monte Carlo Girls—Cadillac, Detroit, 28-March 5; Englewood, Chicago, 7-12.

Naughty Naughty—Gayety, Brooklyn, 28-March 5; Olympic, New York, 7-12.

Pat White's Gayety Girls—Empire, Cleveland, 28-March 5; open, 7-12; Academy, Pittsburgh, 14-19.

Parisian Flirts—Century, Kansas City, 28-March 5; open, 7-12; Gayety, Minneapolis, 14-19.

Puss-Puss—Empire, Hoboken, 28-March 5; Cohen's, Newburg, N. Y., 7-9; Cohen's, Poughkeepsie, 10-12.

Razzle Dazzle—Standard, St. Louis, 28-March 5; Century, Kansas City, 7-12.

Round the Town—Gayety, Baltimore, 28-March 5; Capitol, Washington, 7-12.

Record Breakers—Trocadero, Philadelphia, 28-March 5; Majestic, Scranton, 7-12.

Some Show—Holyoke, 28-March 1; Greenfield, 2; Gayety, Brooklyn, 7-12.

Social Follies—Gayety, Minneapolis, 28-March 5; St. Paul, Minn., 7-12.

Stone & Pillard's—Park, Indianapolis, 28-March 5; Gayety, Louisville, 7-12.

Sweet Sweetie Girls—Open 28-March 5; Gayety, Minneapolis, 7-12.

Tittle Tattle—Academy, Pittsburgh, 28-March 5; Penn Circuit, 7-12.

Tiddle de Winks—Plaza, Springfield, 28-March 5; Holyoke, 7-8; Greenfield, 9.

Tempters—Star, Toronto, Ont., 28-March 5; Academy, Buffalo, 7-12.

Tidbits of 1920—Academy, Buffalo, 28-March 5; Cadillac, Detroit, 7-12.

Whirl of Mirth—Majestic, Scranton, 28-March 5; Binghamton, N. Y., 7-9; Elmira, 10; Niagara Falls, N. Y., 11-12.

PENN CIRCUIT

Monday—Johnstown, Pa.
Tuesday—Cumberland, Md.
Wednesday—Altoona, Pa.
Thursday—Williamsport, Pa.
Friday—Lancaster, Pa.
Saturday—York, Pa.

FIDELITY SHOW ON MARCH 13

The Actors' Fidelity League will hold its monthly social on March 13 at the Henry Miller Theatre.

KAHN-HILL GUIDE OUT NEXT WEEK

"The Julius Kahn-Gus Hill Theatrical Guide and Moving Picture Directory" will be out on March 10. The book has been entirely re-edited, and the moving picture industry is one of the big features this year. Great pains has been taken to get the information as accurate as possible, and the guide now gives the name of the town, population, name of theatre, name of manager, and seating capacity, with more details wherever it was obtainable. The list of moving picture theatres in the United States and Canada reported in this publication numbers 19,966. In addition thereto it gives complete details of all the legitimate, vaudeville and burlesque theatres in the United States and Canada. The information will be very valuable to everyone in the entire theatrical profession.

HENDERSON WILL FILED

SAN FRANCISCO, Feb. 26.—The will of Fred B. Henderson, who died on February 9, has been filed for probate in the Supreme Court, by his widow, Mrs. Edith B. Henderson, his son, Fred A. Henderson, and the Union Trust Co. Henderson owned stock in the Orpheum circuit, in addition to properties in California and at Coney Island, N. Y. The Coney Island property goes to his son, Fred, in addition to one-sixth of the estate. The remainder is left to Mrs. Henderson, the will stating that he knew she would provide for their two young sons.

COLORED CAST FOR PLAY

Negro players will comprise the cast of a piece tentatively called "The Mayor of Jimtown," a musical comedy which will open out of town on March 14 and show later at the Park Theatre. Miller and Lyle are authors of the book, and the lyrics and music are by Sissle and Blake. Both combinations are being listed for acting parts. Others who will appear in the piece are Greenlee and Drayton, the Palm Beach Four, Lottie Gee, Gertrude Saunders, and Theresa West.

PULLS 16 TRUCKS OF BEAUTY

Al Ritchie, soldier of fortune and strong-arm artist who opens at the Stadium in Brooklyn on February 28, introduced himself to the citizens of the other end of the bridge last Monday by hauling sixteen trucks, on which were perched more than 100 girls, at Pitkin and Rockaway avenues. Ritchie is said to be a veteran of several wars and served four years in the World War.

TWO NEW HOUSES FOR IOWA

SAC CITY, Iowa, Feb. 27.—Otis Oliver, who has leased a Western tour of the Blaney farce, "The Unkissed Bride," opened two new theatres last week.

NEW SIAMESE TWINS ARRIVE

"The Bohemian Twins," Rosa Blazek Dvorack and Josefa Blazek, the former being a widow, who have been famous in theatrical circles in Europe for years, arrived in New York last week accompanied by their manager, Ike Rose, who devoted the past year in Europe cancelling a contract that they had made with a German.

The twentieth century freak twins are the first of their kind to appear in this country since the famous "Siamese Twins," exhibited by P. T. Barnum more than a generation ago, became a byword among persons interested in museums and circus side-shows. Those twins were boys, and were joined simply by a ligament above the hips which permitted more or less freedom of motion.

"The Bohemian Twins" are joined from above the hips almost to the knee. The widow has a healthy young son of eleven who from photos greatly resembles his father, Franz Dvorack. They both play the piano and the xylophone, are adept at chess and checkers, and each speaks five languages. They were born in 1878 in a small town near Prague, formerly Bohemia, now Czechoslovakia.

GEORGETTE COHAN MARRIED

PALM BEACH, Fla., Feb. 25.—The marriage here yesterday of Georgette Cohan, daughter of George Cohan and his first wife, Ethel Levey, to J. William Souther was the culmination of a romance which began in Europe a little more than a year ago. The marriage came as a distinct surprise to members of the social colony as well as theatrical folks here.

Miss Cohan, with her mother, arrived from Europe about two months ago. She appeared in New York at the Palace Theatre with her mother for a week after which she came to Palm Beach.

More than a year ago George M. Cohan announced that he would write a play for the introduction of his daughter on the stage, intending that she should become a dramatic star. She planned otherwise, however, and went back to England, where she rejoined her mother.

MAHIEN, COSTUMER, MOVES

H. Mahien and Company, theatrical costumers, moved yesterday from their quarters at 243 West 47th street to 110 West 47th street.

WANTED

Some 200 wax figures for Eden Musee; will purchase single figures or groups. Write full particulars in first letter, lowest price and where same can be seen. CHARLES LOOFF, P. O. Box 46, Riverside, R. I.

MONDE PIANO ACCORDEONIST

JENE JEROME AND FRANCE SUZANNE
BITS OF BROADWAY HITS

A WONDERFUL COMBINATION OF COMEDY SKETCH ARTISTS

ROSO MARSTON | GEO. RANDALL | CHAS. ELLWOOD
IN THE NEW AND SPARKLING COMEDY GEM "MR. WISE."

Fascinating Impersonator FRANCIS RYAN Direction MORRIS and FEIL

RECEIVER FOR PHOTOPLAY CO.

The United States Photoplay Corporation, whose former president, Captain Frederick F. Stoll disappeared some time ago, went into the hands of a receiver last week, Clifford L. Wakeman, treasurer of the film company, being placed in charge of its affairs by Vice-Chancellor Griffin, in Jersey City. In the petition for a receiver, filed by James K. Polk, general council for the corporation, and John W. Martin, who was recently elected president of the corporation in place of the missing captain, it is set forth that the corporation's liabilities consist of \$7,211 for merchandise and \$10,580.84 for salaries computed on a half-pay basis. The assets are placed at \$11,412.87, which represents equipment, furniture and an automobile, and \$900.16, which is a balance credited to it in the Hudson Trust Company in New York City.

Polk claims \$25,000 for legal services rendered the corporation from March, 1920, to February, 1921, and Martin alleges that the concern owes him \$39,363.12 for commissions on sales and for cash advanced to cover the payroll.

The affidavit further sets forth that up to the present time 100,000 feet of film have been taken for "Determination," the picture on which the company has been working for the past year. Four-fifths of the film is now completed, according to the petition, which goes on to say that more than \$600,000 worth of stock has been sold by the corporation. The film company has a lease on the E. K. Lincoln studios in Grantwood, N. J., which does not expire until May 31, 1922, the rent, which is said to be \$100 a day, being paid for until March 19, 1921.

The United States Photoplay Corporation was formed in Delaware in July, 1919, with a capitalization of \$2,000,000. The stock, originally sold at \$5 a share, was later boosted to \$10 and finally to \$15, at which price it sold several months ago. The firm's work on its feature picture, "Determination," of which Captain Stoll was the author, was temporarily suspended, with the institution of the actions of Webster and Travers, which disclosed the fact that Stoll had disappeared. After repeated attempts to locate the missing official had failed, John W. Martin, of Cumberland, Md., was elected president of the corporation several weeks ago. In his affidavit, filed with the vice-chancellor last week, Martin alleges that he did not fully understand the corporation's financial status at the time he became president.

OHIO ANNOUNCE STAFF

CLEVELAND, Ohio, Feb. 28.—The newly constituted executive staff of the Ohio Theatre, Inc., which operates the new Ohio and the old Euclid Avenue, has been announced as follows: Managing Director, Robert McLaughlin; George Fox, assistant manager; Ida M. Reuben, secretary; Russell T. Harris, treasurer; Grace L. Harris, assistant treasurer; George Snow, advertising agent; Alfred Newman, Sr., chief stage mechanism; Charles White, master of properties; Charles H. Esting, chief electrician.

MADLAINE TRAVERSE WINS

Madlaine Traverse, the Fox film star, was awarded a judgment for \$500 against William O'Hearn, of 1552 Broadway, by Justice Panken in the Third District Court last week. Miss Traverse, through her attorneys, Kendler and Goldstein, had brought suit against O'Hearn in "action in conversion," for vicuna rugs and robes which Miss Traverse said she left in the care of the defendant before she left for the Coast in 1919. O'Hearn said that he had disposed of the goods and sold them for \$22.

TO ENTERTAIN SILK WORKERS

John F. Sullivan, formerly manager of the Park Theatre, Manchester, Conn., has entered the employ of Cheney Bros., silk manufacturers, to assume charge of the entertainment bureau of that firm. The company's employees have divided themselves into many organizations, and the head of an amusement service became necessary.

EMERSON ISSUES CHALLENGE

A challenge to the Touring Managers' Association to explain why the proposed Equity Shop is "un-American" was issued by John Emerson, president of the Actors' Equity Association, last night. The statement calling the Equity Shop "un-American" was issued by the Touring Managers' Association five days ago.

"The Touring Managers have put on so many war shows and so many Red Cross drives in their theatres that they are letting their patriotism run away with their imaginations," said Mr. Emerson. "They are regular patrioteers."

"Why the Equity Shop should be called 'un-American' is incomprehensible to me."

"As a matter of fact, the fundamental principle of Americanism is that the will of the majority shall be enforced, even if it does conflict with the interests of the minority. Slavery was once an issue in the country, but the majority was against it, and the will of the majority prevailed, and the minority was over-ruled, despite their somewhat violent protests."

"If an overwhelming majority of the actors of this country desire the Equity Shop, it is their right, as Americans, to institute it, even if a minority feel that it is an affront to their dignity to be asked to join their professional organization. Equity Shop is a free institution which will emancipate the actor from the feudal system under which a manager could leave a whole company stranded three thousand miles from home. A beneficial institution of this sort is certainly in accordance with the highest American ideals."

HANNA TO OPEN MARCH 28

CLEVELAND, Ohio, Feb. 28.—The Hanna Theatre, the fourth in the group of new theatres built around Fourteenth-and-Euclid center, will open March 28 under the Shubert management, with William Faversham in "The Prince and the Pauper." John S. Hale will continue to act as Shubert manager in Cleveland, directing both the Colonial and the Hanna Theatres. Week and two-weeks' engagements of dramatic and musical attractions will be the policy applied to both the Shubert houses here. The Shubert lease on the Colonial runs until 1923.

GILDAY IS DISTRICT MANAGER

CHICAGO, Ill., March 1.—Joseph Gilday, veteran motion picture executive, has been appointed district manager of the Famous Players Lasky Corporation, with headquarters in Chicago, succeeding Harris P. Wolfberg. Gilday comes to Chicago from Kansas City. He is one of the pioneers of the film industry, having been the first manager in Kansas City to convert a legitimate theatre into a movie house. It is a coincidence that Gilday and Wolfberg are neighbors in Kansas City, and Wolfberg, as a boy, attended Gilday's picture theatre.

BUYS BLACKSTONE STOCK

A. L. Erlanger purchased on Monday all the holdings of Charles Frohman, Inc., in the lease of the Blackstone Theatre, Chicago. By this transaction Mr. Erlanger and his business associates acquired virtually all the stock of the Blackstone except a very small minority interest. The lease on the theatre has ten more years to run.

During the last six months Mr. Erlanger has purchased control of more theatrical property than any other person in America.

"BROWN SUGAR" ON TOUR

LONDON, Eng., Feb. 28.—Leon M. Lion, in conjunction with Tom Walls, and Leslie Henson, began the spring tour of "Brown Sugar" last week at the Devonshire Park Theatre, Eastbourne, with Eileen Beldon playing the leading role. Arthur Bravo is general manager of the tour, while Cecil Wheatman is advance manager.

NEW HOUSE FOR PORT MORRIS

A new theatre, seating 1,700, is planned for Port Morris by Haring and Blumenthal, who last week purchased nine lots on the block bounded by Braun Place, 137th and 138th streets.

PRICE BOOST TO BE ILLEGAL

CHICAGO, Ill., March 1.—Theatres which boost their prices during holiday seasons and on other special occasions are penalized under the terms of a new license ordinance endorsed by the council committee on revenue on Friday. The ordinance provides a minimum tax of \$200 annually for theatres with a seating capacity of 350 or less which charges a maximum admission fee of 25 cents. The maximum tax is \$2,200 for theatres seating \$2,500 which charge a maximum of \$6. In the event of a theatre charging more than provided in its license 3 per cent of the gross excess must be paid to the city.

NEW ART TITLE CO. FORMED

The National Motion Picture Title Company is the name of a new organization which has been formed by F. C. Mims, I. Shapiro, and Stewart B. Moss, with headquarters at 727 Seventh avenue, where they have their laboratory. The firm specializes in complete art title work. In conjunction with McGuire and Newcomb, they are doing all the title work for Prizma color pictures, Doc O'Neil's "Cannibal Throne," George Baker's productions, and also for Robertson-Cole and International.

HAZEL KENROY DIVORCED

LONDON, Eng., Feb. 28.—Hazel Kenroy, a screen and vaudeville player prominent a decade ago, has been awarded a divorce from her husband, Capt. James H. Hay, of the Royal British Air Forces. She was married to the flyer in 1908, and in her complaint she charged wilful desertion and being too familiar with an English show girl. The star, the court decreed, may use her maiden or professional name, if she so wishes. Miss Kenroy is now in the United States.

BURNSIDE BACK FROM EUROPE

R. H. Burnside, general stage director of the Hippodrome, returned to New York on Monday, after a visit of several months abroad, touring England, France, Germany, Austria, Belgium, Switzerland and Holland. He arrived on the *Carmania*.

He visited the principal cities of these countries seeking ideas for new novelties for the Hippodrome. Incidentally, several offers were made him for the presentation of "Good Times" abroad.

"MARY ROSE" FOR AFRICA

LONDON, Eng., Feb. 26.—Leonard Rayne sailed for Africa last week, having acquired rights to "Mary Rose," "The Right to Strike" and "The Chinese Puzzle."

Rayne has also arranged for the African appearances of Sir Frank Benson and company in a Shakespearean repertoire, Mark Hambourg, on a concert tour, and Alfred Woods, in a repertory.

SUNDAY PLAY FOR HOSPITAL

"An Ideal Husband," with an all-star cast and staged by Norman Trevor, of the "Enter Madame" company, will be given on Sunday evening, March 13, at a Broadway Theatre to help raise \$10,000 for the endowment fund of the Post Graduate Hospital.

ORVILLE HARROLD'S MOTHER DIES

CHICAGO, Ill., March 1.—Mrs. Emma Chalfant Harrold, mother of Orville Harrold, famous tenor, died Feb. 25, at her home in Muncie, Ind. Miss Adeline Harrold, playing a principal part in the New York "Irene" company, is a granddaughter.

BRUNEN BUYS FARRERI SHOWS

John Brunen, of the "Mighty Doris Shows," has purchased the Frances Farreri Shows, and will combine the two, to be known as "The Mighty Doris and Farreri Show." They will open with fifteen cars of equipment.

DEATHS

HARRY TROUT, musical director, traveling with the Thurston Magician Company, died in Altoona, Pa., on Feb. 6, of typhoid pneumonia. He was the brother of Anna and Edward, who survive him.

HUGH A. BRADY, vaudeville actor, died at the Greenwich (Conn.) Hospital Saturday, following an operation he underwent during the early part of the week. Heart failure is given as the cause of death. The deceased was widely known in all parts of the country, as well as in Australia and Canada. He played with E. H. Sothern, George Primrose Minstrels and the Jefferson de Angelis musical companies. Of late he was with the circuit under Jesse Lasky.

ANNIE LOUISE TANNER, a former concert singer, the wife of Ovide Musin, the Belgian violinist, died on Monday of this week in her home, 51 West Seventy-sixth street, from pneumonia. She was 65 years old and made her debut in the seventies, later making two tours of the world, and appearing here with the New York Symphony Orchestra.

JAMES A. WILKINSON, theatrical manager, and long identified with amusements throughout Connecticut, died at his home in New London. He was 91 years old at the time of his death. For more than 18 years the deceased was proprietor of the "New London Opera House" (now a motion picture theatre). He sold the house in 1900 and since then has been devoting his attention to other theatrical ventures in his home city.

JOHN H. GRAY, booking manager, died at Willimantic last week, aged 67. He was ill for more than a year with heart trouble. For 35 years he was manager of the Loomer Opera House of Willimantic. On four occasions he was actively concerned with circus companies. A widow, three daughters and a son survive.

HERBERT GRESHAM, stage director for A. L. Erlanger, died at his home in Mt. Vernon, on Feb. 23, after a lingering illness. In his earlier years, the deceased was a brilliant actor, playing with the Augustin Daly's stock company when that organization was in its heyday. He is best remembered as "Touchstone" in "As You Like It." He was also the clown in "Twelfth Night." After the death of Daly he joined the Erlanger staff as general stage manager, and the majority of the big productions made by Mr. Erlanger, such as "The Pink Lady," "The Little Cafe," "Oh, Oh Delphine," "Miss Springtime," "The Riviera Girl," "The Rainbow Girl," and other plays, were rehearsed under his direction. He often accompanied Mr. Erlanger to Europe in search of plays for presentation here. Mr. Gresham is survived by a widow (Martha Ford, who was formerly on the stage), a son and two daughters, one of whom is Edith Ford Gresham, an actress.

CYRUS D. PRELL, manager of the "Spanish Love" company, now playing at Maxine Elliot's Theatre, died Monday at his home, No. 199 West Seventy-first street. Mr. Prell was one of the best-known theatrical men in the city. Born in Jacksonville, Ill., July 3, 1865, he came to New York when a boy and entered the employ of E. G. Gilmore, later becoming his right-hand man. He served as treasurer of old Niblo's Garden and the old Academy of Music. After leaving Mr. Gilmore he became treasurer of the old Fourteenth Street Theatre. While filling the position of patrons, became acquainted with Fredk. Adams, a retired New York business man. When the latter died about ten years ago, he remembered Mr. Prell's kindness by leaving him a fortune of \$200,000.

Mr. Prell became connected with the firm of Wagenhals and Kemper, and was treasurer of the Astor Theatre when it was built. When Wagenhals and Kemper retired about ten years ago, Mr. Prell took his first vacation.

When they resumed play producing he returned to them and became manager of the "Spanish Love" company. He was one of the founders of the Theatrical Treasurers' Club.

Surviving are his widow, Mrs. Mabel Prell, and a sister, Mrs. William Abell, of Philadelphia.

LETTER LIST

| | | |
|---------------------|----------------------|--------------------|
| GENTLEMEN | Arkwright, Marie | Murray, Louise |
| Diderichsen, George | Beeson, Herberta | Mack, Gladys |
| Daley, Al | Berlin, Lulu | Maggard, J. |
| Dull, Harold | Bryce, Nellie | McAlphine, Nizza |
| Frothingham, Alfred | Brums, Nina | Norton, Bobbie |
| Gray, Ben H. | Carr, M. | Norris, Annie |
| Hermen, Harry | Connelly, June | Bylesby, Edyth |
| Joyce, Paddy | Claire, Mildred | Price, Florence |
| Kineard, Jack | Corringham, Anna | Palladreau, Jean |
| McKelbs, Edward | Connors, Peggy | Raymond, Babe |
| McNally, Charlie | Carr, Mrs. | Roberts, E. |
| Pinkett, Arthur | Cass, Babe | Roberts, Mabel |
| Richard, Thos. | Campbell, Gladys | Reld, Blanche |
| Donnelly, Elsie | Douglas, Barbara | Rehauer, Anna |
| Richards, George | Donnelly, Elsie | Sharon, Rose |
| Smith, Ben | Gayne, Dorothy | Snead, Gladys |
| Samaroff, B. | Gardner, Lida | Starr, Charlotte |
| Shank, Harry | Gore, B. | Smith, June |
| Turnour, Jules | Hendrix, Clara | Schiller, Pearl |
| Treadwell, H. B. | Hamilton, Ruth | Stevens, Mildred |
| Tyson, Charles | Kohler, Emma | Terry, Jeannette |
| Warren, Fred T. | Lakaye, Helen | Whitney, Patsey |
| Walton, Fred | La Rochelle, Annette | Washington, Fannie |
| Abbott, Marjorie | Leckie, Mary | Young, Pearl |
| Marie | Ladson, Lola | |
| | Madame, Sue | |

E. F. ALBEE
President

J. J. MURDOCK
General Manager

F. F. PROCTOR
Vice-President

B. F. Keith Vaudeville Exchange

(AGENCY)

(Palace Theatre Building, New York)

B. F. KEITH EDWARD F. ALBEE A. PAUL KEITH
F. F. PROCTOR—FOUNDERS
Artists Can Book Direct by Addressing S. K. Hodgdon

Attention, Vaudeville Acts John Quigley Theatrical Agency, Inc.

New England's leading Independent Agency. Good Vaudeville Acts Wanted.
Short jumps. 184 Boylston St., Boston, Mass.

TAYLOR TRUNKS

210 W. 44th ST., NEW YORK

28 E. RANDOLPH ST., CHICAGO

ALLEN
SPENCER
TENNEY

VAUDEVILLE WRITER

"IF MATERIAL CAN HELP YOU, I CAN BE OF MATERIAL HELP TO YOU." WRITE, WIRE, OR CALL—

Allen Spencer Tenney, 1493 Broadway, N. Y.

PLAYS

For STOCK REPERTOIRE, AMATEUR COMPANIES
LARGEST ASSORTMENT IN THE WORLD. Books for home amusement. Negro plays. Paper, Scenery, Mrs. Jarley's Wax Works. Catalogue Free! Free! Free!
SAMUEL FRENCH, 28 West 38th St., New York

Insure Your Material Against Theft REGISTER YOUR ACT SEND IN YOUR MATERIAL

THIS COUPON will be numbered and attached and a certificate will be returned to you as an acknowledgment, and for future reference. The contribution should be signed plainly by the person or firm sending the same, and should be endorsed by the stage manager of the show or of the house where the act is being used or other witnesses. Further acknowledgment will be made by the names and numbers being published.

Address your contribution to

The Registry Bureau

NEW YORK CLIPPER, 1004 Broadway, New York

..... Date

NEW YORK CLIPPER REGISTRY BUREAU

Enclosed find copy of my.....

entitled

for Registration.

Name

Address.....

FERGUSON

Castor Boxes
Ground Cloths
Drop Covers

SCENERY

OF PLUSH, SATEEN, VELVETEEN, SILK AND SATIN

New and Used
Odds and Ends in
Theatrical Properties

Furniture Covers
Comfortables
Draperies

Made, repaired and rented. All theatrical sewing except costumes.

285 WEST 45th STREET, NEW YORK. Phone Bryant 9423

A. FURMAN

Theatrical Costumer for the Best

Nothing too big nor too small. Vaudeville—Reviews—Burlesques. Everyone furnished.
Salesroom—1000 Broadway, Rector Building, Room 408, New York.

WIG

Real Human Hair, Irish Comedian, Jew, Dutchman, Clown, \$1.00, \$1.50 each. Negro, 35c, 75c, \$1.00. Lady wig, \$2.50. Tights, \$1.50. Hair Mustache, 25c. Cape Hair, p. yard, 25c. Catalog free.

608 KLIPPERT, 46 Cooper Sq., New York

LUCILLE

SAVOY

HELEN KELLER, the most Wonderful Woman of the World, says it is a real pleasure to use LUCILLE TOILET PREPARATIONS. Sold in two sizes, 65c. and \$1.50, and a special \$3.00 size of cleansing Cream wholesale to the Profession for \$1.50. Two boxes of the 65c. powder for \$1.00. Mail orders promptly filled. (I pay postage.) ASTOR THEATRE BLDG., Broadway and 45th St. Phone Bryant 3022.

TAMS

1000 BROADWAY
N. Y. C.

Renting, copying, transposing, arranging orchestration music.

Costumes to Rent

CLIPPER BUSINESS INDEX

STAGE DANCING SCHOOLS.
Harvey Thomas, 59 E. Van Buren St., Chicago, Ill.

LAWYERS.
Joseph A. O'Brien, 1402 Broadway, New York City.
Edward Doyle, Attorney, 421 Merchants Bank Bldg., Indianapolis, Ind.
James S. Kleinman, Equitable Bldg., 120 B'way, New York City.
F. L. Boyd, 17 No. La Salle St., Chicago.
Andrew J. Smith, 53-63 Park Row, N. Y.

MUSICAL CLASSES.
A. Braunneiss, 1012 Napier Ave., Richmond Hill, N. Y.

SCENERY.

Schell's Scenic Studio
581-583-585 South High St., Columbus, O.
Kahn & Bouwman Scenic Studio
100 W. 45th St., Room 46, N. Y. C. Bryant 1925

SCENERY FOR RENT.
Amelia Grain, 819 Spring Garden St., Philadelphia, Pa.

SONG BOOKS.

Wm. W. Delaney, 117 Park Row, New York.

TENTS.

J. C. Goss Co., 10 Atwater St., Detroit, Mich.

THEATRICAL GOODS.

Boston Regalia Co., 387 Washington St., Boston, Mass.

THEATRICAL PROPERTIES

John Brunton Studios

226 W. 41st St., N. Y.—Bryant 5914

WIGS and BEARDS

In All Styles and Qualities

THEATRICAL JEWELRY AND SPANGLES, TIGHTS, OPERA HOSE AND STOCKINGS, FANCY BROCADES, GOLD and SILVER TRIMMINGS, and all Goods Theatrical.

High Grade Qualities at Lowest Prices
SAMPLES UPON REQUEST

J. J. WYLE & BRO., Inc.

Successors to

SIEGMAN & WEIL

18 & 20 E. 27th St. New York

PLAYS

FREE Catalogue of Professional and Amateur Plays, Sketches, Monologues, Minstrel Jokes, Recitations, etc.

FITZGERALD PUBLISHING CORPORATION
Dept. C, 18 Vesey St., New York

Aaron's

Just opened the only Second-Hand Department Store in the World, occupying the Entire Building at

808 Sixth Ave., Bet. 45th & 46th Sts., N.Y.C.

Wonderful Assortment of

COWNS, WRAPS, FURS
REMARKABLY LOW PRICES



Large List New, Professional and Amateur Plays, Vaudeville Acts, Stage Monologues, New Minstrel Material, Jokes, Hand Books, Operettas, Folk Dances, Musical Readings, Recitations, Dialogues, Special Entertainments, Speakers, Pageants, Motion Songs, Shadow Plays, Tableaux, Drills, Wigs, Beards, Grease Paints and Other Make-Up Goods. CATALOGUE FREE.
T. S. DENISON & CO., DEPT. 17 CHICAGO

SCENERY

Diamond Dye, Oil or Water Colors

SCHILL SCENIC STUDIO, COLUMBUS, O.

MONEY WRITING SONGS

A successful music composer and publisher writes a book explaining how to make money publishing songs. Contents: Correcting your Faults, Writing a Melody, Directing the Ambitious Young Composer, Placing your Songs before the Public. Lists over 500 Music Dealers—200 Band and Orchestra Dealers. You need this book, only one of its kind on the market. Only \$1.00 Postpaid. Money back if you say so. UNION MUSIC COMPANY, 315 East Fifth St., Cincinnati, Ohio.

PRICE REDUCTION

IN EFFECT
FEBRUARY 15TH

ON

BAL TRUNKS

William Bal Company

141 WEST 36TH STREET, N. Y.

Telephone Fitz Roy 2008

SHOW PRINTING

Heralds, Tonighters, Dodgers, Tack and Window Cards, Half-Sheets, One-Sheets, Three-Sheets, Cloth Banners, Card Heralds, Letterheads, Envelopes, Etc. Type work only. No stock paper. Everything made to order. Write for prices, giving full information as to printing desired.

GAZETTE SHOW PRINTING COMPANY

MATTOON

ILLINOIS



The world's largest manufacturers of theatrical footwear

WE FIT ENTIRE COMPANIES
ALSO INDIVIDUAL ORDERS

New York Chicago
1554 B'way at 46th St. State and Monroe Sts.

!! TRUNKS !!

FOR THE THEATRICAL PROFESSION that WILL STAND THE ABUSE of the baggage man. All makes—all sizes. Fully guaranteed. Trunks repaired, called for and delivered.

Strand Luggage Shop

The Luggage Shop with a Conscience
603 SIXTH AVE., Between 39th and 40th STS.
"Open Evenings Till 5"

ACTS & VODVIL MATERIAL WRITTEN

Writing for some of vodvil's best.

CARL NIESSE, Author

2616 E. 10th St. Indianapolis, Ind.

FURS REMODELED & REPAIRED

Equal to new according to latest styles. We also have a special department for out of town orders. Reasonable prices and satisfaction guaranteed.

HIRSHFELD FUR CO., Inc.

49 W. 45th St. Bryant 1517

Plays

VAUDEVILLE ACTS, ETC.
N. Y. PLAY BUREAU, 200
Deatur Ave., New York City.
Stamp for catalog.

IMPORT WIGS

Real Hair, the Famous Anton Make, All Characters, \$2.50 Each; by Mail 25c. more.
Gustav Klippert, 46 Cooper Square, New York